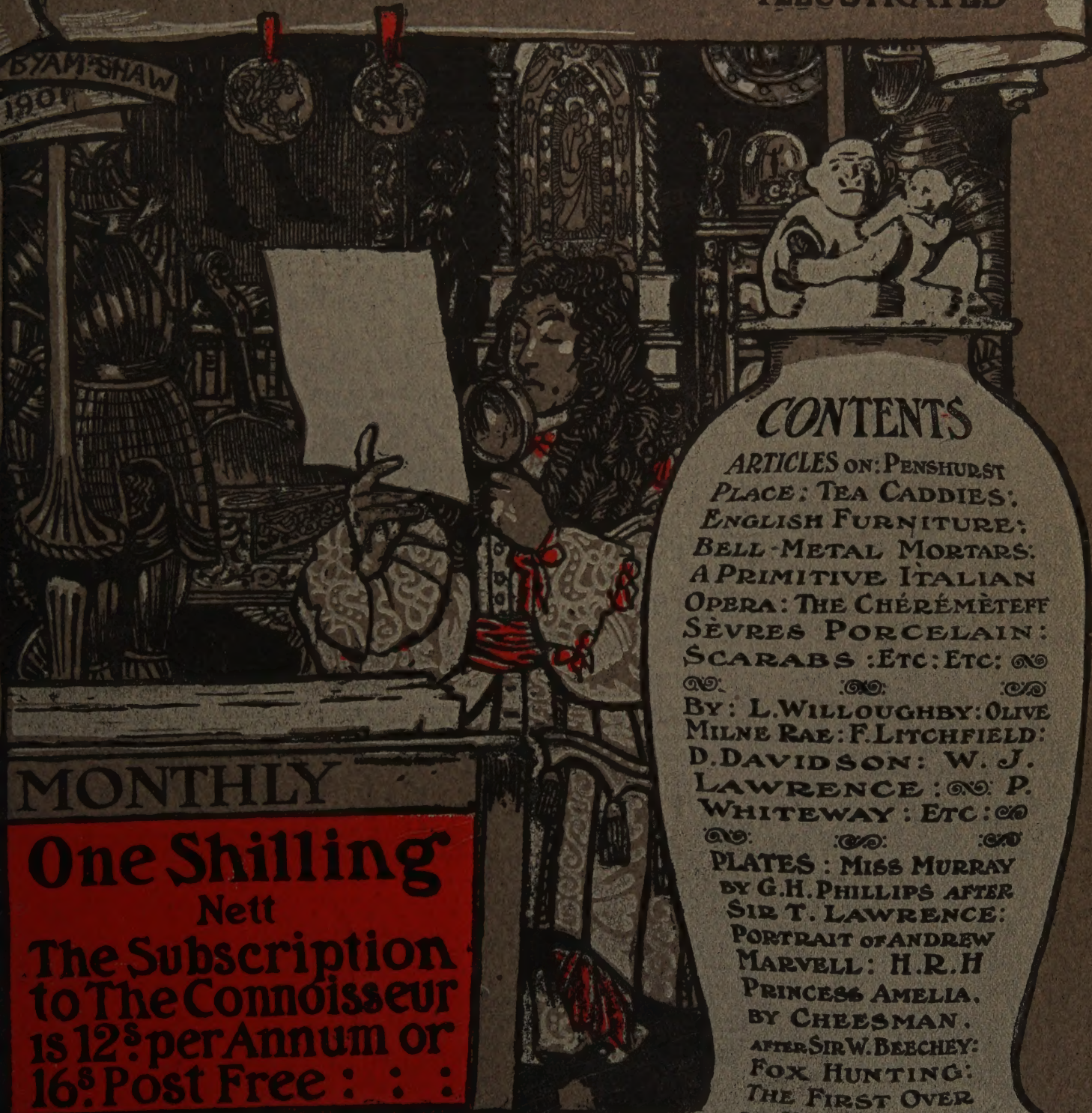


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS

ILLUSTRATED



CONTENTS

ARTICLES ON: PENSURST
PLACE: TEA CADDIES:
ENGLISH FURNITURE:
BELL-METAL MORTARS:
A PRIMITIVE ITALIAN
OPERA: THE CHÉRÉMÈTEFF
SÈVRES PORCELAIN:
SCARABS :ETC:ETC: ∞

BY: L.WILLOUGHBY: OLIVE
MILNE RAE: F.LITCHFIELD:
D.DAVIDSON: W. J.
LAWRENCE : ∞: P.
WHITEWAY : ETC: ∞

PLATES : MISS MURRAY
BY G.H. PHILLIPS AFTER
SIR T. LAWRENCE:
PORTRAIT OF ANDREW
MARVELL: H.R.H
PRINCESS AMELIA.
BY CHEESMAN.
AFTER SIR W.BEECHEY:
FOX HUNTING:
THE FIRST OVER
BY H. ALKEN: ∞.

MONTHLY

One Shilling

Nett

The Subscription
to The Connoisseur
is 12^s. per Annum or
16^s. Post Free : : :

BY SPECIAL
APPOINTMENT TO



THEIR MAJESTIES
THE KING & QUEEN.

THE SKETCHING SEASON.—The Connoisseur of SKETCHING MATERIALS should use only

WINSOR & NEWTON'S

Artists' Oil and Water Colours; Brushes, Canvas,
Blocks, Sketch Books, Easels, Stools, Bags, etc.

Complete Catalogue post free.

37, 38, 39, 40, RATHBONE PLACE, LONDON, W.

ROUND THE EMPIRE.

THE important series of Articles under the above title, now appearing in THE WORLD, has attracted to a marked extent the attention of the serious student of high Imperial politics, as it is evident from a perusal of the letters that their author is an expert and outspoken critic, who enjoys exceptional facilities for making inquiries behind the scenes in the course of his extended tour Round the Empire.

The dates of publication of the Articles which have already appeared are :

- | | |
|------------------------|--|
| <i>March 20, 1906.</i> | Introduction: The Scope of the Articles. |
| <i>March 27, 1906.</i> | The Front Door of the Mediterranean. |
| <i>April 3, 1906.</i> | The same Subject (continued). |
| <i>April 17, 1906.</i> | The Back Door of the Mediterranean. |
| <i>May 1, 1906.</i> | The Suez Canal. |
| <i>May 15, 1906.</i> | Aden, the Sentinel of the Red Sea. |
| <i>May 29, 1906.</i> | Italy and France in the Red Sea—Danger to British Interests in the Persian Gulf. |
| <i>June 12, 1906.</i> | Ceylon: Its Commercial Enterprise and Success as a Crown Colony. |
| <i>June 26, 1906.</i> | Singapore, the Gate of the Pacific. |
| <i>July 10, 1906.</i> | Hong Kong, the Biggest Port in the World. |
| <i>July 24, 1906.</i> | Lost Opportunities at Shanghai—The "Yellow Peril." |

These will be followed at fortnightly intervals by a continuation of the series, embracing the result of the writer's observations in Japan and Canada.
Copies of any of the above Numbers may be obtained (price 6d. each) on application to the Manager, 1, York Street, Covent Garden, W.C.

THE "GENTLEMAN'S MAGAZINE"

(FOUNDED 1731). PRICE ONE SHILLING MONTHLY.

The best Magazine for those engaged in Literary and Antiquarian Research, or interested in Biography, History, Archaeology, Topography, Natural History, Adventure, Poetry, Art, and Social Subjects. * * * * *

The "Gentleman's Magazine" contains much information that cannot be obtained elsewhere, or without entailing a vast amount of labour and research.

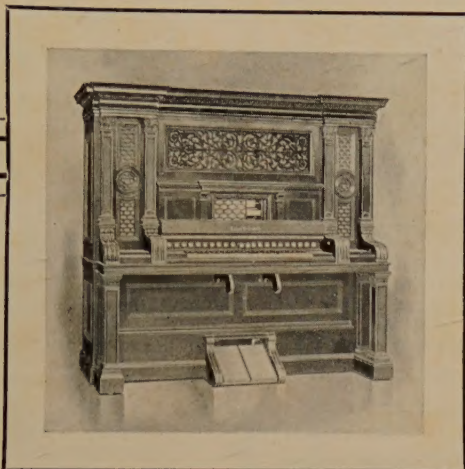
ON SALE AT ALL NEWSAGENTS AND BOOKSTALLS.

NOTE.—A Specimen Copy will be forwarded post free on application.

THE "GENTLEMAN'S MAGAZINE"

OFFICE: 45, GREAT RUSSELL STREET, LONDON, W.C.

THE ÆOLIAN ORCHESTRELLE



The Greatest of all Musical Instruments

IT is in no way an exaggeration to call the Æolian Orchestrelle the greatest of all musical instruments, since it is a successful representation of every instrument that finds a place in a fine orchestra. The Æolian can be played by one person, who, in fact, takes the place of the conductor of a band of skilled musicians. It is all the more a marvellous invention inasmuch that any one, even one with no musical knowledge, can give a full and artistic performance of the most complicated orchestral score. How the tones of the Æolian are produced and how they are made to very closely simulate the tones of orchestral instruments cannot be explained here. But the Æolian is an instrument that no lover of music can afford to leave uninvestigated. You are invited to call, or if a visit should be inconvenient, Catalogue 3 will be sent on request.

THE ORCHESTRELLE COMPANY,

===== ÆOLIAN HALL, =====

135-6-7, New Bond Street, LONDON, W.

THE CONNOISSEUR REGISTER

of Works of Art and Curios of every kind, now for sale or wanted

JAS. ALLAN DUNCAN

THIS LIST is compiled for the purpose of bringing readers of "THE CONNOISSEUR" into direct communication with the owners of valuable articles for sale or wanted. The charge is **2d. for each word**, which must be prepaid and sent in by the 8th of every month. Special terms quoted for illustrated announcements. All letters to be addressed: "THE CONNOISSEUR" REGISTER, No. —, 95, Temple Chambers, Temple Avenue, E.C.; and replies (with a loose unused stamp for each answer), sent in a blank envelope, with the number at the top right-hand corner. If a stamp is not sent with each reply, the Proprietors cannot be responsible for the forwarding of same to the advertiser. **No responsibility is taken by us with regard to any sales effected.** All advertisements to be sent to the Advertisement Manager, "THE CONNOISSEUR," 95, Temple Chambers, Temple Avenue, E.C.

SPECIAL NOTICE.—No article that is in the possession of any Dealer or Manufacturer should appear in this List.

Bureau.—Italian, 17th century, inlaid tin; similar Bureau Cluny Museum, Paris. Offers. [No. R2,246]



FOR SALE.

PICTURE.

Salvator Rosa

6 ft. x 4 ft.,
as shown in annexed
reproduction.

What Offers?

No. R2,247.

To Noblemen and Gentry.—Private Collection valuable Oil Paintings for disposal. Owner dead. Inspection and valuation. No dealers. [No. R2,248]

Mazepa Pictures.—Set of six perfect Derby Plates; rare Jug Cottages. Particulars. [No. R2,249]

Carved Oak Langsettle.—6 feet, dated 1674, splendid condition. Also Bachelor's Wardrobe, oak, inlaid with mahogany. Offers wanted. [No. R2,250]

Mahogany Bracket Clock.—Genuine old English. For sale. £15. [No. R2,251]

For Sale.—Artist's Proof of Farquharson's *Shortening Winter's Day*. £15. [No. R2,252]

Old Sheffield Plate Teapot.—Beautiful antique. £5. Some Pewter. [No. R2,253]

Georgian Lamps.—For sale, four genuine old Georgian Iron Lamp Standards, of fine design and workmanship, on good bold quadrant-shaped old stone bases, with masks and swags; height about 12 feet. Photo on application. [No. R2,254]

Continued on Page 8.

BEDPOSTS WANTED in Mahogany of the XVIIIth century—later period not required. Send photograph or sketch.—Box 1,001, CONNOISSEUR Office, 95, Temple Chambers, E.C.

Lady, young, wants position in Antique Galleries. Very experienced in Needlework and general Bric-à-Brac. Write Box 1004, Advt. Dept., "Connoisseur," 95, Temple Chambers, E.C.

WANTED. For a Hall, a Fine Old Carved Oak Court Cupboard and several Old Oak Armchairs; also, for a Library, a single or pair of Carved Chippendale Bookcases, Writing Table, Chairs and Mirror. Must be genuine throughout.—Write Box G. R. J., The Connoisseur, 95, Temple Chambers, E.C.

FIRE.

VALUATIONS FOR INSURANCE.

HAMPTON & SONS claim to have brought the necessity of these valuations before the public, the direct result of acting as Assessors against the Insurance companies in connection with many of the largest fires that have occurred during recent years at private houses in town and country. They have valued furniture, works of art, and pictures to the extent of over

ONE MILLION POUNDS STERLING.

the contents of many of the finest homes in England, the work being done by a permanent staff of valuers, whose experience in this respect is unique.

Their chief Assessor will see Clients at any time by appointment, and give valuable information as to the revision of policies.

Copies of a pamphlet, "The Proper Policy," by W. Roland Peck, F.S.I., President of the Estate Agents' Institute and Past President of the Auctioneers' Institute (sixth edition, tenth thousand), published in 1902, may be had, post free, for six penny stamps of

HAMPTON & SONS,

Fire Assessors and Valuers,

2 and 3, Cockspur Street. LONDON. S.W.

August. 1906.—No. 1x.

WANTED.

Six fine old Chippendale Chairs with carved wheatear backs.



Send photo or rough sketch, with price, to

"CHIPPENDALE,"

c/o S. Thrower,

20a, Imperial Buildings,

Ludgate Circus,

London, E.C.



ROBERSONS

INTERIOR DECORATION

Old & Modern Furniture, Silks, Curtains & Carpets

ANTIQUES

TELEPHONE NO.
1966 VICTORIA.



One of a Pair of finely decorated Satinwood Occasional Tables, 3 ft. diam. Richly decorated on top with swags of large roses and rich border of daffodils, narcissi, etc. These Tables are most original, and should be viewed by all lovers of beautiful furniture. £40 the pair.

20, Motcomb St., Belgrave Sq., S.W.

J. W. NEEDHAM,

The Northern Antique Furniture Depot,

60, Victoria St. (near Cathedral), Manchester.



Very fine full-length Painting. Attributed to Romney.

A few Pieces from the Large Stock of Guaranteed Examples.

A most charming Mahogany Bookcase with Secretaire, very finely carved.

Very fine Antique Carved Oak Cabinet, dated 1679.

Very choice Sheraton Side-board.

Sheraton Bookcase and Bureau with serpentine shaped small drawers.

A most charming Chippendale small Cabinet, on very fine carved stand, with Fretwork Corners, fitted as Coin Cabinet.

Set of Six Carved Chippendale Mahogany Chairs.

Choice Mahogany Writing or Dressing Table.

THE MISSES

(Under Royal Patronage)

H. & I. WOOLLAN

Telegrams: "DECORITER."

Telephone 5467 Gerrard.



Antique Furniture,
China,

Old Lace,
Needlework,
Glass, &c.

Chinese Chippendale Screen.

Showrooms—First Floor,

28, Brook Street, Grosvenor Square, W.

Brady & Sons' Sales

WEDNESDAY, 5th September, within 74, HIGH STREET, PERTH, N.B., at 11 Forenoon.—Rare and Very Valuable ANTIQUE FURNITURE, including Superb and Thoroughly Original Specimens of Old Chippendale, Sheraton, Adams, Heppelwhite, and others of their period; Rare Old Spanish, Italian, and other Ebony, Ivory, and Tortoiseshell Cabinets on Stands; Old Flemish Cabinets; a Collection of about 100 Arm and Single Chairs, including sets of 12, 8, and 6, some with Carved Legs and Eagle Claw and Ball Feet; Grandly Carved Queen Anne Chairs; Old English Marqueterie Chairs; Rare Old Carved Oak Charles II. High-back Arm Chair, with old Needlework Seat; Pair Very Rare Old Carved Oak High-back Elizabethan Chairs, said to have been in Cumnor Hall, and belonged originally to Amy Robsart; Unique Set of 3 Mahogany Heppelwhite Vase-shape Knife Boxes; Rare Old Mahogany Heppelwhite Oval Panel Wardrobes; Pair Grand Old Carved and Panelled Oak Louis XV. Hall Doors with Original Handles; Old Carved and Panelled Oak Jacobean Cupboards and Chests, one inlaid with Mother-of-Pearl; Part of Chair said to have been used at Abbotsford; Old Sewed Tapestry; Rare Old Grandfather Clocks in Superb Old Queen Anne Marqueterie, Chippendale, and Sheraton Cases; Old English Mahogany and Ebony Bracket Clocks; Extraordinary Large Old Carved and Gilt Convex Mirror with Candelabra; Superb Old Chippendale Carved and Gilt Hanging Mirrors; a Large and Fine Collection of China, including Old Marked Crown Derby, Spode, Worcester, Oriental and other China Dinner and Dessert Sets, Tea and Coffee Sets, Vases, Beakers, Dishes, etc.; Exquisite Old Cut Crystal; Old Sheffield Plate; Old Hammered Brass and Copper Work; Old Silk Sewed Pictures; Old Glass Pictures; Old Coloured and Mezzo Prints, etc.; Rare Turkey and Persian Carpets and Rugs, etc., including Several Small Collections from County and Town Houses, and from the Surrounding District, etc.

BRADY & SONS respectfully intimate that they will Sell the above Valuable Collection of Antique Property within their Rooms, 74, High Street, Perth, N.B., on Wednesday, 5th September, at 11 Forenoon.

Catalogues on application, or Post Free to any address on and after Wednesday, August 29th, and the Whole on View Monday and Tuesday, 3rd and 4th September, and Morning of Sale.

74, HIGH STREET, PERTH, N.B.

THE CONNOISSEUR

(Edited by J. T. HERBERT BAILY).

CONTENTS.

VOL. XVI. August, 1906. No. LX.

	PAGE
PENSHURST PLACE, THE KENTISH SEAT OF LORD DE L'ISLE AND DUDLEY.	
Part II. By L. WILLOUGHBY. (With fourteen illustrations) - - - - -	209
TEA CADDIES. By OLIVE MILNE RAE. (With twenty-two illustrations) - - - - -	218
ENGLISH FURNITURE. By F. S. RATHBONE. Reviewed by F. LITCHFIELD (With two illustrations) - - - - -	227
BELL-METAL MORTARS. By D. DAVIDSON. (With twenty-seven illustrations) - - - - -	229
A PRIMITIVE ITALIAN OPERA. By W. J. LAWRENCE. (With seven illustrations) - - - - -	235

[Continued on Page 6.]

Lambert,

*Goldsmiths, Jewellers,
and Silversmiths
To His Majesty the King,*

10, 11, & 12, COVENTRY STREET,
PICCADILLY, W.

A unique collection of Diamond Work, Enamels,
and Works of Art. Every description of Decorative,
Table, and Ecclesiastical Gilt and Silver Plate.

ANTIQUE AND MODERN.

SELECT: OLD SHEFFIELD PLATE.



1808
Geo. III.

1770

Temp.
Elizthn.

1770

1732
Geo. III



Telegraphic Address: "NULLIFIED, LONDON."

Telephone: 4424 GERRARD.

GLENDINING & Co. LTD.,
7, Argyll St., Regent St., London, W.

AUCTIONEERS AND VALUERS OF

COIN COLLECTIONS. MEDAL COLLECTIONS. POSTAGE STAMP COLLECTIONS.
OLD CHINA. ENGRAVINGS. ANTIQUE PROPERTY OF ALL KINDS.

**WEEKLY AUCTION SALES of COINS and MEDALS, ORIENTAL,
FINE ART, VIOLINS, and MISCELLANEOUS PROPERTY.**

Sales by private treaty promptly arranged.

The Connoisseur



The illustration shows a corner of one of the Showrooms in Litchfield's Galleries, and the furniture displayed is very typical of his stock.

Mr. Litchfield can show visitors a selection of about thirty fine old Statuary Marble Chimney Pieces of the same calibre as the one illustrated, and thirty more of a less expensive kind.

The carved and gilt Chippendale Glass is likewise representative of several he has in other show rooms.

And the fine examples of 18th Century Furniture

are illustrative of others to be seen by the visitors to these well-known Galleries.

The plaster work in the ceiling, and the arrangement near the doorway, show a good example of the Georgian style, and is the class of decoration which makes the best setting for the Chimney Piece and Works of Art shown.

Those intending decorating and furnishing in this manner should certainly pay an early visit to the Litchfield Galleries which are at 3, BRUTON STREET, BOND STREET, LONDON, ENGLAND.

CONTENTS—continued from page 4.

	PAGE
THE CHÉRÉMÈTEFF SÈVRES PORCELAIN. (With sixteen illustrations) - - - - -	243
SCARABS. By PHILIP WHITEWAY. (With twenty-eight illustrations) - - - - -	249
NOTES. (With six illustrations) - - - - -	252
IN THE SALE ROOM - - - - -	260
HERALDIC CORRESPONDENCE - - - - -	269
CORRESPONDENCE - - - - -	270

PLATES.

MISS MURRAY. By GEO. H. PHILLIPS, after SIR T. LAWRENCE - - - - -	- <i>Frontispiece</i>
ANDREW MARVELL. From an Oil Painting - - - - -	226
H.R.H. PRINCESS AMELIA. By CHEESMAN, after Sir W. BEECHEY - - - - -	242
FOX HUNTING: "The First Over." By H. ALKEN - - - - -	253

SUPPLEMENT.

THE CONNOISSEUR AT WARINGS'. (With twenty-nine illustrations).

DRUCE & Co., 58, 59, 68 & 69, Baker St.

W.



AN ANTIQUE CARVED WOOD
CHIMNEYPIECE.

DRUCE & Co.

**CARVED WOOD
CHIMNEYPIECES**
in stock at
Reasonable Prices.



Unrivalled Collection
... of ...
**Genuine Antiques
and Reproductions.**

Inspection Invited.

The Connoisseur

J. C. VICKERY, 179, 181, 183, Regent Street, LONDON, W.

Manufacturer of

Gold and Silver Ware,

FITTED

Travelling Bags, etc.

Writing Table Sets in Silver,
Tortoiseshell, Leather, Buhl,
Inlaid Wood, China, etc.



By Appointment to

H.M. THE KING.

H.M. THE QUEEN.

H.M. THE KING OF
PORTUGAL.

T.M. THE KING AND
QUEEN OF

DENMARK.

T.R.H. THE PRINCE
AND PRINCESS
OF WALES.

Vickery's best English-made Buhl Writing Table Set.

Illustrated Price List of Writing Sets post free.

Canynges' House, Bristol

A 14TH CENTURY MANSION WHERE CANYNGE ENTERTAINED
KING EDWARD IV. AND QUEEN MARGARET OF ANJOU.



An original 17th Century
Oak Fireplace, two large
panels and three small
upper panels inlaid.

Wood & Hemmons,
(G. E. HEMMONS.)
Bristol.

Established a Century.

Goods bought, sold, and exchanged.

Special Terms to the Trade.



Queen Anne Settee.

GEORGE,
35, Park Street, BRISTOL

LARGE COLLECTION OF

*Genuine Antique Furniture,
Pictures, China, Silver, &c.*

INSPECTION INVITED.

LICENSED VALUER.

ESTABLISHED 1839.

GOODALLS



FACILITIES FOR
CARRYING OUT
THE VERY BEST
JOINERY AND
CABINET WORK
AT MODERATE
PRICES ARE
UNSURPASSED.

3 CATALOGUES.

THE ROYAL RECEPTION ROOMS
AT NEWCASTLE-ON-TYNE, ON
THE OCCASION OF THE VISIT
OF THEIR MAJESTIES ON JULY
11th, WERE FURNISHED AND
DECORATED BY GOODALLS OF
MANCHESTER.

KING ST., MANCHESTER

The CONNOISSEUR REGISTER

continued from page 2.

- Old China, Pictures, Furniture.** Lady wishes to dispose of collection. Seen by appointment. [No. R2,255]
- Handsome Clock.**—Height, 7 ft. 6 in., Solid Oak and Ebony Mouldings; strikes hours, records date; brass dial. Maker's name from Osaka, Japan. £9. [No. R2,256]
- Needlework Pictures.**—Collection for disposal, 18th and early 19th centuries. [No. R2,257]
- Oriental Armorial Porcelain.**—Antique. For sale. [No. R2,258]
- Chippendale Mahogany Chairs.**—Fine antique set, nine in number, Gothic design, good condition. What offers? Photograph sent. [No. R2,259]
- Wanted.**—Old Caricatures, Colour Prints, Playbills, etc., relating to County of Kent. [No. R2,260]
- Small Water-Colour.**—Signed "V. Bartholomew, 1849." [No. R2,261]
- Collection of Baxter Prints.**—To be sold 200. Write for appointment to view. [No. R2,262]
- Golf.**—Original drawings, sketches, cartoons, interesting photos, short stories, dialogues, jokes and poetry associated with Golf wanted for a Golf Paper. Will be returned if unsuitable, and paid if used. Address No. R2,263
- Chippendale Dining Table.**—Fine antique, £7 7s.; Sheraton Sideboard, £14 10s. [No. R2,264]
- Oak Dresser Sideboard,** £7 10s.; six Chippendale Chairs, £14; Gate-legged Cromwell Table, £3 15s. [No. R2,265]
- Antique Chippendale Bedstead.**—Antique Bedroom Furniture. For sale. [No. R2,266]
- Old Pewter.**—Fine set of Plates and Dishes with good marks; also Oak Dresser. Price £40. [No. R2,267]
- For Sale.**—"Connoisseur" from commencement, all first editions. Perfect condition. Offers. [No. R2,268]
- Antique Grandfather Clock.**—Chime 8 and 4 Bells, Arch Brass Engraved Dial showing moon, oak and mahogany case. Also Antique Chair. Photo on application. [No. R2,269]

Baxter Coloured Prints. Collector wants. [No. R2,270]

Swansea and Nantgarw China wanted, also Cambrian Ware and Dillwyn's Etruscan Ware, marked pieces. ALEX. DUNCAN, Glenholme, Penarth.

JACOBAN & CHIPPENDALE FURNITURE.

A selected collection of genuine pieces are on view at

GREGORY & CO'S GALLERIES,

19, Old Cavendish Street, W.

ANTIQUE AND MODERN BUSINESS
FOR SALE and fine premises. West
Country. Owner retiring during year. Good
class trade. Large turnover.

Apply by Letter CONNOISSEUR OFFICE, Box No. 1005.

BOOK CATALOGUES FREE.—Topography, Fiction, Sporting, First Editions, Genealogical Works, Americana, and rare out-of-print works of all kinds supplied. Railroadiana Catalogue, 84 pages, price 3d. post free.

State wants, **BAKER'S GREAT BOOK SHOP,**
I can get you anything. 14-16, John Bright Street, BIRMINGHAM.

BOOKS.—Wm. Brough & Sons, Booksellers and Exporters, are prepared to give Highest Cash Prices for Libraries of any description and of any magnitude. Gentlemen, Executors and others, should communicate with William Brough & Sons, who are at all times prepared to give Full Cash Value for Books in all Branches of Literature. Vendors will find this method of disposing of their Properties to be much more advantageous than Auction, while the worry, delay, and expense inseparable to Auction Sale will be entirely obviated. Catalogues gratis.—313, Broad St., Birmingham. Established 1845. (Telegrams—"Bibliopole, Birmingham.")

OLD ENGRAVINGS always on sale. A fine collection, comprising Portraits, Miscellaneous Subjects, and Topographical Views of London and Counties.

BAXTER PRINTS, etc. WATER-COLOUR DRAWINGS

by early English masters and various other art items. Catalogues Post Free.

BEETHAM, 32, St. Martin's Court, Charing Cross, London.

The Connoisseur

Oriental Carpets and Rugs

— SPECIAL IMPORTATION —



A very fine Kirman Rug, 6 ft. 5 in. by 4 ft. 5 in., rare Persian design with soft and beautiful colourings,

— £10 5 0 —

A representative specimen from our stock.

VALUATION OF FURNITURE AND ANTIQUES FOR FIRE INSURANCE

“THE · RISKS · THAT · ARE · RUN”

Our new Pamphlet on this subject sent post free on application

GILL & REIGATE

Expert Valuers of Antique Furniture, Pictures, Objects of Art, etc.

Importers of Rare Oriental Carpets, Rugs, and Fabrics

— *The Largest Stock of Genuine Antiques in London* —

73 to 85, OXFORD STREET, LONDON, W.

The Connoisseur

JOSIAH WEDGWOOD & SONS, Ltd.

ESTABLISHED 1760.



The "Old Wedgwood" Strawberry Pattern

Still being Produced.

PRICES—STRAWBERRY PATTERN.

QUEEN'S WARE.				CHINA.			
		£	s. d.			£	s. d.
Dinner Set, 54 pieces	" = "	3	17 6	Dinner Set, 12 persons	" = "	23	10 6
" " 70 "	" = "	5	8 6	" " 18 "	" = "	34	17 6
" " 101 "	" = "	9	2 6	Tea Set, 40 pieces	" = "	2	7 6
Tea Set, 40 pieces	" = "	1	4 6	Breakfast Set, 51 pieces	" = "	4	3 6
Breakfast Set, 51 pieces	" = "	2	3 6				
Toilet Set, 6 pieces	" = "	1	2 6				

ASK YOUR DEALER FOR PARTICULARS.



Four Fine Old Chippendale Chairs. £22.

WRIGHT & HUNTER,
BELFAST,
IRELAND,

HAVE ALWAYS ON SALE

Genuine Examples
of
*Antique Furniture
and China.*

FENTON & SONS,

11, New Oxford Street,
LONDON

(ESTABLISHED 1830.)

HAVE a Large Collection of
OLD ENGLISH & FOREIGN

Arms & Armour,

Antique China, Furniture,
Metal-Work, Carved Oak,
Curiosities and Antiquities
of all kinds.



11, New Oxford Street

(Near Mudie's Library and
the British Museum).

Bartholomew & Fletcher,

217 and 218,
Tottenham Court Road,
LONDON, W.

All Goods sent
Carriage Paid.



CARLTON TABLE.

Size, 4 ft. 7 ins.
Price, £17 10s

Antiques at
most moderate
Prices.

Reproductions
from Fine Old
Models.

Catalogues
Free.

The Connoisseur

CARRON XVIIIth Century DESIGN FIREGRATES



The most important item in any scheme of room decoration is the Fireplace.

CARRON COMPANY manufacture Firegrates in designs, modern and antique, plain and ornate, to harmonize with any scheme of room decoration. Many of the grates are creations of eminent artists engaged at Carron over a century ago, and for beauty of finish and distinctiveness of design are unsurpassed.

Write for No. 21 XVIIIth Century Grate Catalogue.

CARRON COMPANY, Carron, Stirlingshire.

(Incorporated by Royal Charter, 1773.)



Other "CARRON" Specialities:—Cooking Ranges, Baths, Lavatories, &c., &c.

W. H. PECKITT,

DEALER IN

Rare Postage Stamps.



Telephone :
3204
Gerrard.
..
Price List
free on
application.
..

SINGLE
STAMPS
AND
COLLECTIONS
PURCHASED.

A Large and Choice Stock, ranging from
CURRENT ISSUES to the GREATEST
RARITIES, always on view. *Inspection invited.*

47, STRAND, LONDON.

PLEASE NOTE NEW ADDRESS

UNDER ROYAL PATRONAGE.

HENRY WELLS,

15 & 19, High Street, SHREWSBURY.



Genuine & Rare Old China, Silver,
Prints, Furniture, Works of Art.



This Illustration represents part of a set of 36 very fine
Minton Dessert Plates, decorated with different varieties
of orchids, gilt borders, each 9½ in. diam. Sold at per doz.

— ENQUIRIES INVITED. —



RHODIAN,
PERSIAN,
HISPANO-
MAURO,
VENETIAN,
URBINO,
ROUEN,
NEVERS,
and other
fine falence
of the
16th & 17th
centuries.

An absolute
guarantee
of genuine-
ness given
with every
piece.

An English Stoneware Jug with fine tiger mottling, and the original
silver mount of the Elizabethan period. Hall marked, price £45.

A fine Collection of pre-Wedgwood pottery. Lambeth, Bristol and Liver-
pool Delft, Dwight, Evers, Ashbury, Salt-glaze, Whieldon, Leeds, Silverlustre. Also
a fine collection of Old English Porcelain, Bow, Chelsea, Worcester, Nant-
garw, etc., including many marked specimens.

**F. W. PHILLIPS, THE MANOR HOUSE,
August, 1906 — No. 1x.**



Fine Carved Wood and Gilt Mirror, 6 ft. 7 ins. high, 4 ft. 2 ins. wide.

W. F. GREENWOOD & SONS, Ltd.,
23 & 24, STONEGATE, YORK.

Antique Furniture, China, Silver, and Works of Art.

Established 1829.

Branch:—10, Royal Parade, Harrogate.

The Connoisseur

Mappin & Webb
Ltd.

SHEFFIELD

MANCHESTER

NICE

PARIS

JOHANNESBURG

London Showrooms:
158 to 162, Oxford Street, W.
2, Queen Victoria Street, E.C.
220, Regent Street, W.

and

Mappin Brothers

Silversmiths to H.M. the King

Reproductions of the Antique



Finest Workmanship



Inspection Invited



VISITORS TO THE HIGHLANDS

Should inspect one of the largest collections of Antique Furniture,
Old Silver, Old Engravings, Old China, Glassware, etc. Collected
in the Highlands, throughout the Country, and Abroad.



A very rare Antique Marquetry Writing Table, a Pair of
Adams Urn-shaped Knife Cases, and some Pieces
of Early Georgian Silver. For Sale at

A. FRASER & Co.'s,

The Old
Curiosity
Shop,

INVERNESS.

(Near the Railway Station.)

Newspaper & Magazine Advertising

IS THE BASIS OF ALL PUBLICITY;
all other forms of advertising are subsidiary.

SELL'S Prepare and insert Advertisements of every
description in Newspapers published and
circulated in all parts of the world,

Effectively and Economically.

Many of the largest firms in the world are clients of this Agency.

Correspondence is invited.

SELL'S Advertising Agency, Ltd.,
167, Fleet St., London, E.C.

T.A., "SELL, LONDON."

T.N., 47 HOLBORN.

HARPER, Ashford, Kent,

has the largest stock
in the South of
England of

**Jacobean, Queen Anne,
Chippendale
& Sheraton
Furniture.**

Quantity of Oak Panelling, as
illustration, in stock; also Sun
Dials & Worcester Dinner Service.



The Connoisseur Gallery,

19, New Oxford Street,

TELEPHONE:
3389 CENTRAL.

LONDON, W.C.



— A VERY FINE SET OF THREE —
OLD DRESDEN TAZZAS.



Other DRESDEN HÖCHST, &c., of
the Choicest Description.

FENTON'S "Old Curiosity Shop,"

33, CRANBOURN ST., LONDON, W.C.

Arms & Armour, CLUBS,

Carvings, &c., from many parts of the World.

War Medals, Coins, Prehistoric Implements,
Old English Pottery, Porcelain, and various
Antiquities.

CATALOGUE, NOW READY, WILL BE SENT ON APPLICATION.

WANTED Old Glass Pictures.
TO Old Needlework Pictures.
PURCHASE: Old Silver, and
Old Jewellery.

High Prices Given.

Distance no Object.

THOMAS EDWARDS,

3, Crown Place, HARROGATE.

August, 1906.—No. 1x.

J. S. HENRY'S WOODEN-ELECTRIC LIGHT-FITTINGS

*The most
Artistic
Form of*

*Illumin-
ation yet
conceived*



287-291
OLD-STREET
LONDON
E.C.

22 St
JAMES ST
PALL MALL
S.W.

J. S. HENRY Ltd

ART WALL PAPERS.



The "STRATHEARN" (hand-printed), from 3/6 per piece.

CHAS. KNOWLES & Co. Ltd.,

164, King's Road, Chelsea, London, S.W.

THE LARGEST SHOWROOMS IN LONDON.

SPECIAL NOTICE

WORM EATEN FURNITURE

MAYFAIR, LONDON.
SIR,—I have tried many of the so-called remedies for destroying wood-
worm, including paraffin, turpentine, corrosive sublimate, carbolic, all of which
failed absolutely. I have tried, and may say I have put ANTIWORM to very
severe tests. I find it absolutely *inextinguishable*; it never fails in killing and destroy-
ing the woodworm. The severest practical test I could think of was to procure
a dozen or so of the insects, place them in a wineglass, spray a few drops of
ANTIWORM over them (not sufficient ANTIWORM to flow about the glass—only
a few drops); it killed them instantly, proving the value of ANTIWORM as a
woodworm destroyer. I tried it on egg, moth, and beetles—it destroyed them
all. I recommend it to all owners troubled with the worm in furniture as an
infallible definite cure.—Yours truly, BERNARD GORDON TRACEY.

Copy of Testimonial received by Proprietors of ANTIWORM, one of many.

ANTIWORM

Completely destroys the Woodworm.
Does not remove the polish.
Will not stain the wood.
No offensive odour. Non-inflammable.

Price 2/6

BATES, Cahir, Tipp.

IN ALL CLIMES.

KODAKS

are the constant companions of all who love scenery or wish to bring back records of their holiday impressions and experiences.

KODAKS

at all prices and for all purposes may be obtained .. wherever there is a photographic dealer. .. They are easily carried and can be used by anyone, no previous experience being necessary. With a Kodak, which can be loaded in daylight, and a

Daylight Developing Machine,

it is possible to take photographs and develop them anywhere in broad daylight, without the slightest fear of failure.

Kodak Photography is Daylight Photography.

THE KODAK BOOK, sent free, tells all about it.

KODAK, Ltd, 57-61, Clerkenwell Rd., London, E.C.

BRANCHES.—LONDON: 60, Cheapside, E.C.; 115, Oxford Street, W.; 171-173, Regent Street, W.; 40, Strand, W.C.; 59, Brompton Road, S.W.
LIVERPOOL: 86, Bold Street. GLASGOW: 72-74, Buchanan Street.



DEBENHAM, STORR & SONS,

Established 1813.

AUCTIONEERS.

LIMITED.

Auction Sales Daily of Diamond, Pearl, and other choice ornaments. Modern Jewellery, Watches, Antique and Modern Plate. Medals, Coins, Stamps, &c. Furniture, Harness, Guns, Wines, Cigars, and miscellaneous effects. Books, Old China, Musical Instruments, Furs, Laces, Silks, Piece Goods. Ladies' and Gentlemen's Apparel, Naval and Military Uniforms.

26, KING STREET, COVENT GARDEN, LONDON.

Telegrams: "VIEWING, LONDON."

Telephone No. 2399 Gerrard.

HENRY VAN KOERT, 38, HANWAY STREET,
OXFORD STREET, LONDON, W.

Specialist in the
RESTORING
of OLD and
VALUABLE
CHINA,
ENAMELS, &c.



PATRONIZED
by all the
LEADING
HOUSES
in
THE TRADE.

Reference No.

ANSWERS TO CORRESPONDENTS.

AUGUST,

1906.

ENQUIRY COUPON.

For Office use only.

Name (State whether Mr., Mrs., or Miss)

Address in full

Subject of enquiry

Date 1906.

N.B.—FOR PARTICULARS REGARDING THE USE OF THIS COUPON, SEE BACK.

PEWTER London | WORCESTER AND ORIENTAL Marked CHINA. H. G. PATEY, Alcester.

A Genuine Sheraton Sideboard, 4 ft. wide by 19 in. deep, with six drawers and decanter drawer. In first-class condition.

W. H. HORTON, Antique Dealer, 27, Railway Street, ALTRINCHAM.

ANTIQUE FURNITURE for the Home.
A Price List of genuine old Bureaux, Chests, Chippendale Chairs, Dressers, Quaint Tables and Settles from JAMES W. PARTRIDGE, The Bank, Alvechurch, Worcestershire.

BUREAUX. Sheraton Inlaid Mahogany Bureau and Bookcase, £15 10s. Queen Anne Bureau in Walnut, £8 8s. Chippendale Mahogany Bureau and Bookcase, £9 10s. Oak Bureaux, £3 15s. to £5 5s. Several fine Mahogany Card Tables; Sets of Chairs and Corner Cupboards. *Photos sent on request.*
GENUINE ANTIQUES. MODERATE PRICES.

GREWAR & SON, Antique Furniture Dealers, ARBROATH.

T. BURBERRY & SONS, Ltd., Dealers in Antiques, Church Street, BASINGSTOKE.

A large assortment of Genuine Antique Furniture on show, including the following choice pieces: Mahogany Bow-front Tallboy Chest, inlaid satinwood, 18 guineas, Sheraton Gent's Wardrobe, with oval panels, 19 guineas, Carved Brown Oak Normandy Hanging Wardrobe, 17 guineas.

E. BURR, 5, Silver St., BEDFORD (1 hr. from London), Old Furniture, China, Sheffield Plate, etc.

An old English Gothic Bracket Clock, in mahogany case, £8; a fine old Spanish Mahogany Dining Table, in three parts, together 13 ft. 3 in. by 5 ft., in perfect condition, £10. *Photo and full particulars on application.*

F. JONES, 1, Tavistock Street, BEDFORD.
Old Convex Mirror with Carved Dolphin decoration... £6 10 0
Chippendale Corner Arm Chair on cabriole legs, good quality... £4 10 0
Illustrated Catalogue Post Free.

UNDER ROYAL PATRONAGE.
Coins—Ancient & Modern. Medals—War & Commemorative.
Finest condition, lowest prices.

Antiquities—Egyptian, Grecian, Roman.
W. C. WRIGHT, 76, Ship Street, BRIGHTON.

GENUINE ANTIQUE FURNITURE, Louis XV. Boule Clock and Bracket, Louis XVI. Gilt Ormolu Clock, choice Prints in colour by W. Ward, J. R. Smith, V. Green, P. W. Tomkins, Cheeseman, &c. *EACH LOT GUARANTEED.*

W. J. MCJOY & SONS, Ltd., Antique Dealers, BELFAST.

Genuine Antiques. A collection of fine old Needlework Pictures, consisting of eight pretty figure subjects: "The Gleaners," "Feeding Chicken," two full-length Portraits of Ladies, pair of Rustic Children, pair of Girls in Landscape, one Black and White Landscape, one flower subject—ten in all, £25; fine old Chippendale Table, claw and ball legs, carved knees, £14 10s.; scarce old Engraving, "Princess Charlotte Augusta" (infant in cradle), R. Cowway and F. Bartolozzi, 23.

J. P. WAY, Antique Art Gallery, Park Street, BRISTOL.

WANTED, scarce silver tokens. Good price. Bowles, Solicitor, Clifton, Bristol.

"Ye Lovers of Antiques."

All who are in search of Old Carved Oak Chests, Dressers and Shelves, Gate Tables, Grandfather Clocks, Chests upon Chests, Chippendale Chairs, Sheraton Sideboards, Old Brass Fenders and Old Pewter, at Country Prices, should write or go to

W. A. TOWNSEND, Antique Dealer, BROMSGROVE.

Ladies collecting OLD LACE BOBBINS can find a choice assortment at

E. H. LAURENCE, Antique Dealer, York House, BUCKINGHAM.

C. W. CLEMENTS, Angel Hill, BURY ST. EDMUNDS (Opposite the Abbey Gate).

Genuine old Inlaid Sheraton Sideboards, Chippendale Bookcases, Chippendale and Sheraton Card Tables, Bureaus, Oak Chests, old Cut Glass, Pewter, etc.

THURLOW CHAMPNESS is always open to purchase any quantity of **ANTIQUE SILVER** for Cash.—14, Abbeygate Street, BURY ST. EDMUNDS.

CHESTERFIELD.

The Town of the old Crooked Spire. C. Fell has the finest selection of " " " " "

ANTIQUE and MODERN FURNITURE in the District.

C. FELL,
Corporation St., CHESTERFIELD.



GENUINE OLD ENGLISH FURNITURE and CHINA

CAN BE PROCURED OF

W. R. SIMKIN, Collector, COLCHESTER.

A fine old Lowestoft pattern Tea Service, complete, 44 pieces (in stock).

Ye Olde Curiosity Shoppe. (Four minutes' walk from Railway Station, Crewe.) Old Oak and Mahogany Antique Furniture, Chippendale and Sheraton Chairs, Welsh Dressers, Carved Oak Chests, Brass Fenders, Candlesticks, old Pewter Plates, old China, &c., &c.

Mrs. HANNAH SMITH, 36, Nantwich Rd., CREWE.

Genuine Antiques only.—A very fine old Sheraton Sideboard; 6 Claw-foot Chairs; a few pieces fine old Lowestoft, Worcester, Swansea, and Oriental China; also a very fine Satinwood Table, etc.

J. C. PALMER, Mere Street, DISS.

DON BURSTEIN, 5, St. Stephen's Green, DUBLIN. N., DEALER IN ANTIQUES.

Fine collection of Chippendale, Adam, and Sheraton Furniture, Cut Glass, Engravings, Prints, Old Silver, &c.

NEILSON, Holyrood Square, EDINBURGH.

On hand at present—Genuine Chippendale Chime Clock, Half Circle Sheraton Sideboard, Fine Boule Bracket Clock, Chippendale and Sheraton Bookcases. *Always on hand*—A large assortment of Genuine Antiques of all descriptions.

E. STEWART, Antiquarian Dealer, 33, Frederick St., Edinburgh.
Pictures in Stock:—Gen. Sir Geo. Don, original painting, life size; Mary Queen of Scots' escape from Loch Leven Castle, by David Allan; and portraits by Allan Ramsey, Raeburn, Romney, and other masters.
XVth Century Wood Carvings. Also a large and varied stock of Bric-a-Brac.

OLD SHERATON SIDEBOARD, 5 ft., £10 10s. SHIELD RACK CHAIRS (six and one), £18 18s. French Chairs, Louis XIV., XV., XVI.

Photos on application.

R. ANDERSON, 7, Drumsheugh Place, EDINBURGH
R. ANDERSON THOS. B. FOWLER

ANTIQUES IN EDINBURGH.

DAVID T. LYON, THE MOUND, EDINBURGH.
Invites inspection of his large and varied stock, which includes Genuine Specimens of Old English and Scotch Furniture (restored and in original condition), Grandfather Clocks, Mirrors, Pictures, Old China, Lustre Ware, Cut Crystal, Rare Collection of Old Brass, Copper, and Bronze Articles, Sheffield Plate, Large Selection of Old Pewter, Old Scotch Iron Work, Door Knockers, Lanterns, Weapons, Old Paisley Shawls, Curiosities, Bric-a-Brac, etc. *All moderately priced in plain figures. Enquiries invited. Trade supplied. Purchases carefully packed and forwarded to all parts.*

SPECIAL NOTICE

Communications and Goods in respect of this enquiry should be addressed—"The Correspondence Manager," Connoisseur Magazine, 95, Temple Chambers, Temple Avenue, London, E.C.

In order to facilitate reference the answers in the Magazine are prefixed by the number of the Coupon and headline indicating the subject. Owing to the great demands upon our space it is impossible to guarantee a reply in the ensuing issue to any applicant, but every effort will be made to insert same promptly, and strict order of priority will be invariably maintained. A note of advice will be duly forwarded to each correspondent a few days prior to the publication of the number containing the information required.

The conditions under which articles may be sent for our opinion are as follows:

1. The fee to be arranged, together with other details, between the owner of the object and ourselves, before consignment.
2. As we insure valuable articles against all risks whilst on our hands, due notice of the amount for which policy is to be liable should be given beforehand.
3. All cost of carriage, both ways, to be defrayed by the owner, and the Proprietors, Messrs. Otto Ltd., cannot accept any responsibility for loss or damage caused in transit.
4. Fragile articles of small dimensions should be forwarded per Registered Post.
5. All objects to be packed in material that can be used for their return.

**THE
CROWING
BOOKCASE.**



The man who would possess a perfect library must *not only choose but cherish* each separate unit, so that, in the end, the first bought book shall be a fit room-mate for the last bought. Start right away now with a

"GUNN"

Sectional Bookcase

This unique home for books is never too large for the small library nor too small for the large one, because, although always complete in appearance, it is always capable of extension. Each separate section fits exactly to the others. The Gunn Bookcase shows no metal bands, has no springs to get out of order, is fitted with dust-proof glass doors set on rollers, and is, in a word, built to satisfy the needs of all who believe that books, if worth buying, are worth keeping. EXPLANATORY BOOKLET No. 37, AND NAME OF NEAREST AGENT, WILL BE SENT POST FREE.

WILLIAM ANGUS & CO., Ltd.,
44, Paul Street, Finsbury,
LONDON, E.C.



SPILLMAN'S

From Newcastle Street, Strand.

**101 & 102, ST. MARTIN'S LANE,
TRAFALGAR SQUARE,
LONDON, W.C.**



A Fine Old Oak Coffe and Chair.



Several Sets Genuine Chippendale Chairs.
Old Oak Coffers. Grandfather Clocks.
Furniture Suitable for Country Cottages.
Antique Persian Rugs & Oriental Carpets.



Telephone 4276 GERRARD.

OLD OAK PANELLING

**MANTEL-PIECES
AND FIRE GRATES**

**ADAPTED
and
FITTED.**

*Old Oak and Mahogany Doors, Oak and Pine
Columns, Old Carvings and Doorways.*

A Specimen Old Oak Panelled Room
to be seen temporarily fitted.



Now on hand a quantity of Simple Oak Panelling.
OLD ENGLISH WOODWORK.

*A very fine large and rare early Seventeenth
Century Oak Chimney-piece.*

Old Adams Chimney-pieces, from 95s.; Fine old carved wood
Georgian Chimney-pieces, from £12 10s.; a few others from £8 15s.
OAK FLOORING. INTERIOR DECORATIONS.

BENJAMIN'S New Galleries,
Old St. George's Hall,
76, MORTIMER STREET, LONDON, W.

JOHN WATSON,

8, New Oxford St., W.C.

Telephone No. 6076 Gerrard.

Established 1857, at same address.



An exceptionally rare Carved Oak "Lunette."

Date, Early Sixteenth Century.

5 ft. long over base, 2 ft. 9 in. high overall.

— INSPECTION INVITED. —

"Mary Queen of Scots' Bonnet Box"; China Vases, cost 170 guineas. Corner Cupboards, Sheraton & Gilt Tables, Tappit Hens, Old China, Armour, Sheffield Plate, Diamond Jewellery, Grandfather Clocks, Old Paintings, Engravings, Violins, Oak Hall Table, Napery Press, Antique Silver Spoons, etc. Also variety other Goods.
Hunter's Old Curiosity Shop, 228, Argyle Street, Glasgow.

E. FOUNTAINE-BRODIE, "THE NEUK," 26, PORTUGAL STREET, LINCOLN'S INN FIELDS, LONDON, and 288, RENFREW STREET, GLASGOW. Collector of Antique Furniture, China, Silver, Pewter, Brass, Jewellery, and Lace. *Specialties:*—Old Oak Dressers, Settles, Gate Tables, and Coasters; Old Oak Alarm and Grandfather Clocks; Cromwellian, Queen Anne, Chippendale, Sheraton, and Hepplewhite Chairs, Tables, and Chests of Drawers; fine Sheraton Couches; Queen Anne and Sheraton China Cabinets and Corner Cupboards; Two fine Old Spade Dinner Sets; Old Lace, Flounces, and Ties; Rare Whieldon and Staffordshire Figures; Old Paste Trinkets.

WALKER, HEY & Co., 37, Bull Green, HALIFAX.
DEALERS IN ANTIQUES.
Old Carved Oak Yorkshire Chest (2 drawers under), 4 gns. Old Glass Painting (17 in.), Napoleon III. (original frame). Large Bronze "Gladiator," signed Marcel Debut, 20 gns. French Gilt Suite.

F. J. MEYER, 12, West Park, HARROGATE.
(facing the Stray).
Exceptionally Fine Old Mahogany Hanging Wardrobe, in perfect order, circa 1760, 28 guineas, securely packed in crate. Photo on application. Width 4 ft. 8 in., height 6 ft. 9 in.

GENUINE ANTIQUES.—Old Sideboards, Chairs, Bureaux, Grandfather Clocks, Wine Coolers; old China, old Prints, old Silver, Sheffield Plate, and Pewter; Flint Lock Guns, Sundials, &c., &c. *Specialties:*—Fine old Mason Dinner Set, 55 pieces, £30. Old Brass Grate, £4 10s. Two Black Jasper Wedgwood Vases, 6 ins. high, with white raised figures, £15 (these are very rare).

THE HIGHLAND BAZAAR, 10, Church St., Inverness.

W. DREW, Chime, Musical, and General Clock Manufacturer, King's Lynn.
Cheapest place for all kinds of ANTIQUE CLOCK REPAIRS without modernizing, old clocks converted to chime on Bells, Gongs, or Tubes, new Whittington Chimes, or play tunes every hour. Brass Dials all sizes and styles. List Free.
The only Clockmaker in Eastern Counties. 25 years' experience.

Fine Antique Mahogany Chest on Chest, Mahogany Chests of Drawers, Grandfather Clocks, Old Oak Chests, Card Tables, Chairs, Bureaux, Toilet Glasses, &c., all genuine and in good condition.
Photos and Lists sent. Enquiries invited.
MANSENGH & SON, Dealers, LANCASTER.

Old Carved Oak, Chippendale, and Sheraton Furniture. Oil Paintings, Engravings, and Bric-a-Brac.

G. A. QUAIL, 102, Warwicks Street, Leamington Spa.

Set of six very fine Bristol Delft 8½ in. Octagonal Plates, from the late Sir George Graham's collection, 3 gns. "The Dice Players," etched by Avel Mignon, after Meissonier, remarque proof on vellum, 4 gns. Baxter Oil Prints, fine and rare copies always in stock.

C. L. PICKARD, 15, Woodhouse Lane, LEEDS.

Pedestal Sideboard, inlaid, formerly property of Duchess, £14. Armchair, Chippendale, mahogany, fret back, £5. Card Table, fret corners, moulded legs, £4. Dessert Service (part of), richly decorated in gilt, colours, and views, ten pieces, £6.

MRS. EVERITT, 12, STEEP HILL LINCOLN.

Old Engravings & Paintings Framed & Restored.
ERNEST ALDEN, 39, King's Road, Sloane Square, S.W.

THOMAS CUBITT, 283, Fulham Road, S.W.
(OF NORWICH)
GENUINE OLD FURNITURE, CHINA, PRINTS, &c.
Speciality this month:—A large and choice collection of Chippendale Gilt Mirrors (including two pairs), prices from 3 gns. to 15 gns. each.

H. W. GODFREY'S,
25, Wardour St., Near Piccadilly Circus, W.
GENUINE ARTISTIC ANTIQUES
IN QUANT UNCOMMON JEWELLERY, PLATE, &c.
FOR SALE.—Old Family Cluster Diamond Ring, £55.
Six-row Pearl Necklace, £200.

Several Carved Oak Jacobean Chairs.
Kingwood and Spruce Bureau.
Grand Specimens.
ARTHUR JUPP & Co., 35, Red Lion St., Holborn.
Telephone 920 Central.

E. HARRISON, 47, Duke Street, Manchester Sq., W. (Close to Wallace Collection).
WANTED.—Genuine Old Hunting, Racing and Coaching Paintings and Engravings.

August, 1906.—No. 12.

STAMPS. Selections of all countries sent on approval. Prices extremely moderate. Catalogue free.
BRIDGER & KAY, 65, Bishopsgate Street Without, London, E.C.

CURIOSITIES, &c. Over 10,000 Genuine Specimens. Lists.
OLDMAN, 77, Brixton Hill, London.

Antique Furniture at Competitive Prices.
Large and Varied Stock of Old English Furniture of the Oak, Walnut, and Mahogany Periods.
Persian and Oriental Rugs, Silver, Brass Work, &c.
J. TUCKER & SON, 27, 29, 31, Earl's Court Road, Kensington, W.

W. E. Wood, 18, Brook St., Hanover Sq., W.
Unique Selection of Gems for Collectors.
INSPECTION INVITED.

Wm. M. DEARMAN, ANTIQUE DEALER, Manchester.
20, South King St., Manchester.
Large stock of Furniture, Carvings, China, Curios, Brasses and Handles a speciality (no reproductions). Oak Settles, £2. Three Oak Staircases, one handsomely carved, £30, £150, £50. Two Mahogany Recess Sideboards, £30 each. Chippendale Carving Table, 6 ft. 6 in., £18. Bowed Mahogany Doors. Heavy Carved Oak Georgian Library Table, £25. Beautiful Oak Fitment in doorway form, £30. Quaint Goat Carriage, Geo. I., a museum specimen, £5. Stone Garden Ornaments.

MATHER'S
Millions of Garments Saved Yearly by using this Splendid Black Marking Fluid for Linen, Cotton, etc. In bottles, 6d., 1/-, 2/6 and 5/6, of all Chemists and Stationers.
W. MATHER, Ltd., Dyer St., MANCHESTER.
NIGRINE



Rapid Turnover Main Aim!!!
Nothing New sold as Old!!!
You come again to **THE ANTIQUARY**
(Proprietor, E. Booth Jones).
Manchester's "Mecca" of Connoisseurs.

This month:—Cromwellian Banqueting Table, in perfect order, £16; Four old Spinning Wheels, from 50/-; suite of six Sheraton chairs, £22; an unusual array of 16th to 18th century Coasters, many elaborately carved, £3 to £8; life-size Portrait of Earl Wilton and other portraits from Heaton Park; Satinwood Card and Writing Tables; elaborately inlaid Veris Martin 7 ft. China Cabinet, £25; worth noting; old Japanese Dwarf Cabinets; Netsukes and Jade; a large assortment of old Arms, Trophies, and Savage Weapons.

A Treasure Store for the Curio and Bargain Hunter.
Fair offers at speculative items I invariably accept.

J. BRETT & SONS, Ltd.,
92, PRINCE OF WALES ROAD, NORWICH,
for good **ANTIQUATE FURNITURE.**
ONLY TWO MINUTES' WALK FROM THORPE STATION, NORWICH.

T. HOLLAND, The Removal Contractor and Antique Dealer,
(OF NOTTINGHAM)
OPPOSITE THE GENERAL POST OFFICE
Established 1868. **NOTTINGHAM.** Telephone No. 272 Y.

E. P. Triantaphyllos,
Greek, Roman, and Egyptian Antiquities,
44, Rue Cambon, Paris.

JAPANESE OLD PRINTS.
WORKS OF ART IN
Lacquer, Pottery, Bronze, Ivory, &c.
VIGNIER, 34, rue Laffitte, PARIS.

BOOKS IN BEAUTIFUL BINDINGS

Gold Medal, St. Louis, 1904. Diplôme d'Honneur, Liège, 1905.

MAKE IDEAL GIFTS.

THE Masterpieces of Poetry and Prose fittingly bound by Cedric Chivers and decorated by well-known artists. No books are so strong and so flexible in use, whilst their decoration is more varied in character than any previously attempted.

BOOKS ARE SUPPLIED IN THE FOLLOWING BINDINGS:

French Levant and other Moroccos, tooled and inlaid.

"Vellucent" (colour under transparent Vellum).

Embossed Leather.

Send for Priced Catalogue.

Agents:—LONDON: Messrs. Ellis, 29, New Bond Street.

PARIS: Brentano & Co., 37, Avenue de l'Opéra.

NEW YORK: Chas. Scribner's Sons, 153, Fifth Avenue.

CEDRIC CHIVERS, Ltd., Portway, BATH.

Bookbinders, Designers of Illuminated Addresses, Book Plates, &c.

JUST PUBLISHED

Catalogue of Books on Art,

Including Important Items on Architecture, Costume, Decoration, Ornament, Furniture, Galleries, Illumination, Portraits, Pottery, &c.; also a collection of the Arundel Society's Chromolithographs after Italian and Flemish Artists. 76 pages.

POST FREE ON RECEIPT OF TWO STAMPS OF

James Rimell & Son

53, SHAFTESBURY AVENUE, LONDON, W.

Old Engravings and Books bought or exchanged.

VERY LARGE STOCK OF

Antique Furniture, Sideboards, Bureaus, and Bookcases, Gents' Wardrobes, Chairs, Old China, Clocks, etc. Trade Supplied.

R. E. TREASURE, Crooked Lane, Preston.

SHERWOOD FOREST AND DUKERIES.

VISITORS should call and view my collection of Old Arms, Engravings, Paintings, China, Books, Furniture, and Antiques in general.

Shall be pleased to do business, but no pressure.

J. M. SMITH, 34, Carolgate, Retford, Notts.

ST. BOTOLPH'S GALLERIES, Tubs Hill, SEVENOAKS

(Antique Dealers).

A genuine old Satinwood Gentleman's Wardrobe, of Dutch design, in excellent order, in its original state, price £140. A genuine Sheraton Sideboard, price £28 10s.

30 minutes' motor drive from town through the most beautiful country.

Telephone—58 Sevenoaks. Manager—Mrs. BRITTER.

Characteristic and interesting examples of ANTIQUE FURNITURE, Old China, Works of Art, &c.

MRS. LOCKWOOD, Antique Dealer,
Established 60 years. 104, Devonshire St., SHEFFIELD.

The Clock Tower,

SOUTHSEA.

Ernest Smith

Finest
Selection of

Antique Furniture
in South of England.

Fine selection of old Watches in good order, by Quash, Williamson, Paul Dupin, Poy, Pinchbeck, Brequet, Moss, Sampson, and other makers.

Antique or Spurious DRINKING GLASSES can easily be ascertained by writing for Booklet on

From "Old English Drinking Glasses." Price 6d.

T. RUDD, Dealer in Antiques, 106, HIGH STREET, SOUTHAMPTON.

VISITORS should call and view my Collection of Antique Furniture, etc. Always something interesting on view.

F. W. CASTLE, Opposite the Cathedral, SOUTHWELL, Notts.

ENGLISH Mezzotint Portraits

FROM THE

EARLIEST PERIOD OF MEZZOTINT

ENGRAVING IN ENGLAND TO THE

END OF THE XVIIIth CENTURY,

INCLUDING

Many Rare & Interesting Examples,

— AT MODERATE PRICES, —

With Addenda of SCARCE AMERICAN PORTRAITS.

CATALOGUES, PRICE THREEPENCE,

SENT POST FREE ON RECEIPT OF STAMPS.

E. PARSONS & SONS,

45, Brompton Road, London, S.W.

ENGRAVINGS, BOOKS, DRAWINGS

AND OIL PAINTINGS PURCHASED

IN LARGE OR SMALL QUANTITIES.

Fine collection of old Lace Bobbins (250), Wheel, Pillow, Patterns, &c., price £17 10s. Three large Artist Proofs, framed, after Heywood Hardy, hunting subjects, price £11 the lot. Fine Worcester Transfer Mug, King of Prussia, dated and marked, price £6 10s.

J. S. ARMSTRONG & SON, Antique Dealers, STOCKTON-ON-TEES.

GENUINE ANTIQUES. Fine old Carved Jacobean Buffet, £55. Jacobean Arm Chair, finely carved, £12. Half-circle Sideboard, 6 ft. by 3 ft., white inlay, fine condition, £25. Octagon Credence Table, £10 10s. Set of six Sheraton Chairs, £10. And many other lots China, Silver, &c.

W. MORGAN, Station Road, TAUNTON.

ANTIQUE SILVER. Queen Anne Tankard, George II. & III. Tankard; silver square-bottom Candlesticks, a Round Candlestick; fine set of 4 Openwork Decanter Stands, early Georges; fine Morland Painting; a Worcester Dessert Service, and China Bowls; Sheraton inlaid Wardrobe, &c.

W. H. STOYEL'S, 14-16, Bampton Street, and Gotham House, TIVERTON, Devon.

Set of 12 Crown Derby (marked) Plates, richly decorated. Pair Worcester Figures, early mark, long tail W. Specimens of Lowestoft, Bristol, Chelsea, and Staffordshire Figures. Gold Luster Jugs a speciality, from 5/- each.

SAM HARPER, Dealer & Expert, WOODHALL SPA.

Fine Old Carved **PRIE DIEU** Italian Renaissance.
or Prayer Desk
Dated 1562 Photo sent.

For particulars—**F. DUNHAM, Woodhall Spa, LINCOLN.**

TWO FINE ANTIQUE AFTERNOON TEAPOTS,
perfect, quite plain, dates 1748 & 1781, price £8 10s. each.
H. HARDCASTLE, 31, Stonegate, YORK.

Old China, **PEWTER**, and Sheffield Plate,
RESIST, Silver and Copper LUSTRE.

DUNCAN & LEWIN, Minster Gates, YORK.

The Connoisseur

CHARLES,

25, 27 & 29, Brook Street, W.

Sale of Old Garden Ornaments.

Owing to the increase of business in the
INTERIOR DECORATION DEPARTMENT,

The large space now occupied by the Stock of
GARDEN ORNAMENTS

is required at once.

Enormous Reductions, IN CONSEQUENCE OF THIS
DEPARTMENT BEING GIVEN UP.

**The Most Valuable Part of
Your Children's Education
and that which Costs Least**

NO part of a man's or woman's education is so valuable, commercially or socially, as a fluent knowledge of French. To speak French fluently, one must learn it in youth. The child can learn it quite easily if he or she associate with a French-speaking person—have a French nurse or a French servant in the house.

A Valuable Acquisition which Costs Nothing. Why not give your children this opportunity of securing an invaluable educational asset? Good French servants are the best in the world, and cost no more than indifferent English ones.

How to do it. An advertisement in the *Continental Daily Mail* is the best medium for securing a suitable French maid. A small advertisement therein costs but a penny a word, and the paper will verify references given by applicants.

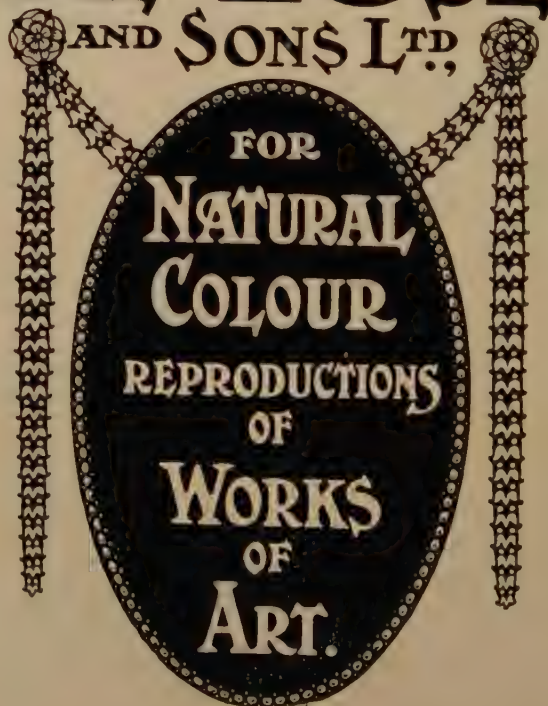
Engagement of French Servants made Easy. Many persons hesitate to engage French servants because they have no practical means of controlling or verifying the testimonials and references sent by applicants. The *Continental Daily Mail* furnishes you a means of getting over this serious difficulty and placing a reliable French servant within the reach of all who employ servants.

Send as many penny stamps as there are words to your advertisement, and send stamps for reply if you desire the paper to investigate references furnished by applicants.

Offices: 36, Rue du Sentier, Paris.

The Paris *Daily Mail* will give you the News on the Continent a Day in Advance of any other English newspaper

BEMROSE
AND SONS LTD.





MISS MURRAY

By Geo. H. Phillips

After Sir Thomas Lawrence



IN the July issue of *THE CONNOISSEUR*, I traced briefly the various owners of Penshurst up to the year 1552, when King Edward VI. gave the house and estates to Sir William Sidney for faithful service rendered as Chamberlain and Steward of the Household. I also mentioned some of the principal objects of interest in the State Rooms, some of which have royal and historic associations. I will now briefly

touch on the Sidney family, whose various members played prominent parts for many generations in English history. I will also, as far as space permits, continue my description of the many beautiful objects of art and interest which are congregated not only in the State Rooms, but also in that portion of the building which is kept private. By this, I mean a certain portion of the house is not available to public inspection,



QUEEN ELIZABETH DANCING WITH THE EARL OF LEICESTER AT KENILWORTH



QUEEN ELIZABETH

BY ZUCCHERO



EDWARD VI. WHEN PRINCE OF WALES

BY HOLBEIN

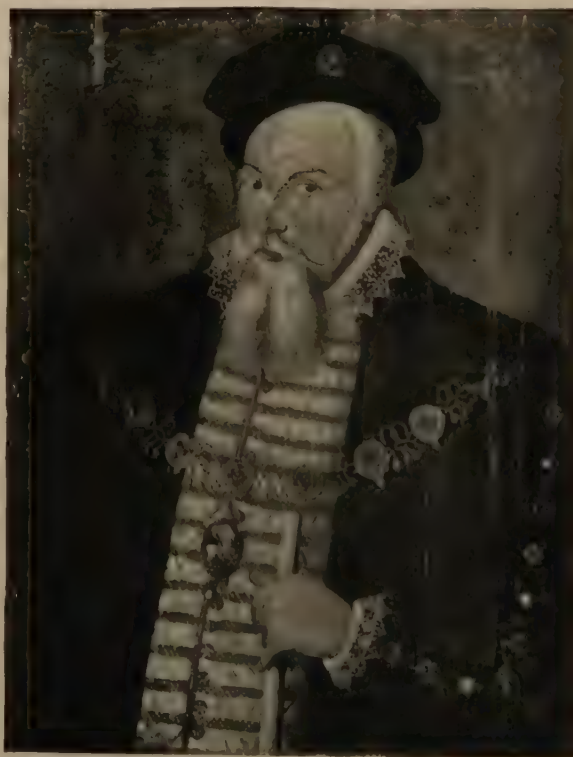
such as are the State Rooms, which can be seen on certain days in the week by payment of one shilling.

Sir William Sidney, one of the bravest of the brave soldiers, the hero of Flodden Field, who carried the Standard right through the battle, died a year after Penshurst had been granted to him. He left large estates and a family of one son and four daughters.

This son, Henry, born in 1529, was brought up at Court, and eventually—to use his own words—"I was by that most famous King (Henry VIII.) put to his sweet son Prince Edward, my most dear master, prince, and sovereign; my near kinswoman being his only nurse; my father being his Chamberlain; my mother his governess

my aunt in such place, as among meaner personages, is called a dry nurse." The young King and Henry

Sidney were inseparable, and in 1547 Sidney was made one of the four gentlemen of the Royal Bedchamber. In 1550 he was, with William Cecil (Lord Burghley), knighted, and when barely twenty-one years old went as Ambassador to France, where he performed his mission with marked dignity and success. Other honours followed, and in 1551 he married Lady Mary Dudley, eldest daughter of the Duke of Northumberland, Earl of Warwick and Baron Lisle. Those who have seen Penshurst will have noticed the crest of the Sidneys much in evidence—a "Porcupine," as well as the "Bear and Ragged Staff." This latter



ROBT. DUDLEY, EARL OF LEICESTER

Penshurst Place

was the King's livery badge of cognizance of the Earls of Warwick. The late Miss Sidney in her book *Penshurst* tells us that the device of the Bear and Ragged Staff is said to have originated in this wise. "The name of Arthgal, the first Earl of Warwick, and one of the Knights of the Round Table, is derived from 'Arth' or 'Naarth,' signifying a bear. One of his descendants, it is said, slew a knight who encountered him, with a tree torn up by the roots. Hence the Bear and Rag-



BLACK MARBLE TOP TO TABLE, WITH 95 QUARTERINGS OF ARMS

ged Staff, which is as old at least as the fifteenth century, for in a MS. of that date the Standard of Richard, Earl of Warwick, bore that device. The house of Orleans and the Duke of Burgundy also bore it." The young king died in the arms of his devoted Sidney in 1553, who immediately afterwards retired to Penshurst. It was after this that his

father-in-law, the Duke of Northumberland, plotted to set Lady Jane Grey, who had married his son Lord Guilford Dudley, on the throne. The fate of the Duke and his son and daughter-in-law is well known, but happily Sir Henry and his wife, Lady Mary, were not complicated in the affair. In 1554 Sir Henry's first child was born, and christened Philip after Queen Mary's husband, Philip of Spain. This child grew up to be a famous soldier, poet, courtier, and royal favourite. Sir Henry

meanwhile held various appointments, such as Vice-Treasurer and General Governor of all the King's and Queen's Revenues in Ireland. He was also Chief Justice. In Elizabeth's reign he was Lord President of the Marches of Wales, and in 1564 was installed with Charles IX., King of France, a Knight of the Garter. After many years of toil



QUEEN ELIZABETH'S WORK-BOX

The Connoisseur

and trouble, and great personal expenditure of money, he retired broken in health to Penshurst, and devoted his energies to adding to the house. He, however, subsequently returned to his official duties, and during his life-time was three times Governor of Ireland, and for twenty-six years Lord President of Wales. In addition to his many troubles, his wife, Lady Mary, caught the small-pox through her attendance on Queen Elizabeth, which disfigured her for life. Through all the worries of office and thankless

was the son of the first Duke of Northumberland, and married Amy Robsart, whom he is said to have murdered. That he was on terms of the closest possible intimacy with Queen Elizabeth is common knowledge, while there is evidence which goes to prove that the Queen and Earl were the parents of two sons. In a MS. still existing at Shrewsbury an inscription on vellum has been deciphered to read, "Henry Rordon Dudley, Tudor Plantagenet, second son of Queen Elizabeth and Robert, Earl of



THE CHINA ROOM

task of serving such a mistress as Elizabeth, Sir Henry remained faithful to the end, gaining no royal reward or distinction, though it is true Elizabeth offered him the empty honour of a title, which she well knew he was too poor to accept. His character, without doubt, was an exceedingly fine one, and, in addition, he was a devoted husband and father. His likeness to the present Duke of Norfolk is remarkable.

Philip Sidney's early days were spent at Penshurst with his brothers and sisters. Of these, one sister, Mary, married the Earl of Pembroke, while his brother Robert eventually was created Earl of Leicester, after the death of his maternal uncle, Robert Dudley, Earl of Leicester. This latter Earl

Leicester." Philip was educated at Shrewsbury School, then the best school of its day. He was a boy of remarkable attainments, and at an early age was master of several languages. Fulke Greville, who married Elizabeth Willoughby, the greatest heiress then in England, daughter of Edward Willoughby, eldest son of the second Lord Willoughby de Brooke, writes of Philip: "Of his growth I will report no other wonder but this, that though I lived with him and knew him from a child, yet I never knew him other than a man with such staidness of mind, lovely and familiar gravity, as carried grace and reverence above greater years; his talk ever of knowledge and his very play tending to enrich

Penshurst Place

his mind, so as even his teacher found something in him to observe and learn above that which have usually read or taught." In 1568 he was sent to Christ Church, Oxford, and in 1572 he went abroad to study languages, where he remained three years. He was at Kenilworth in 1575 with his uncle,

Lord Leicester, when Elizabeth arrived there on a visit.

A picture in the gallery at Penshurst depicts Elizabeth dancing with Leicester there. It was one of those curious old dances where the gentleman takes his partner for a moment on to his slightly bent knee as he stands, and turns her round the opposite way. It is a remarkable picture, and shows Elizabeth dressed in a pink or salmon coloured dress, the sleeves crossed with lattice work of red braid or embroidery; an enormous lace collar, and with jewels in her hair; violent red coloured stockings, which clash horribly with the colour of the skirt;

long pointed bodice, enormous hips, and lace at the cuffs. Leicester is wearing a green velvet coat, with a ruff, a black cap and feather, yellow stockings, and white shoes.

In 1577 Philip Sidney, when twenty-three years of age, held his first public appointment, being sent on a special embassy to offer the

Queen's condolence to the Emperor Rudolph of Austria on the death of his mother. Fulke Greville accompanied him as his secretary. On New Year's day, 1578, Philip presented Elizabeth with a cambric chemise wrought with black work, and a pair of ruffs set with spangles, being then in high favour with his royal mistress. But the following year, when the Duc d'Anjou renewed his suit for Elizabeth's hand, Philip wrote her a letter protesting against such an alliance, and stated his reasons. He was promptly banished from Court in consequence of his presumption, and proceeded to his sister, Lady Pembroke,



OLD NANKIN VASES, KANG-HE PERIOD



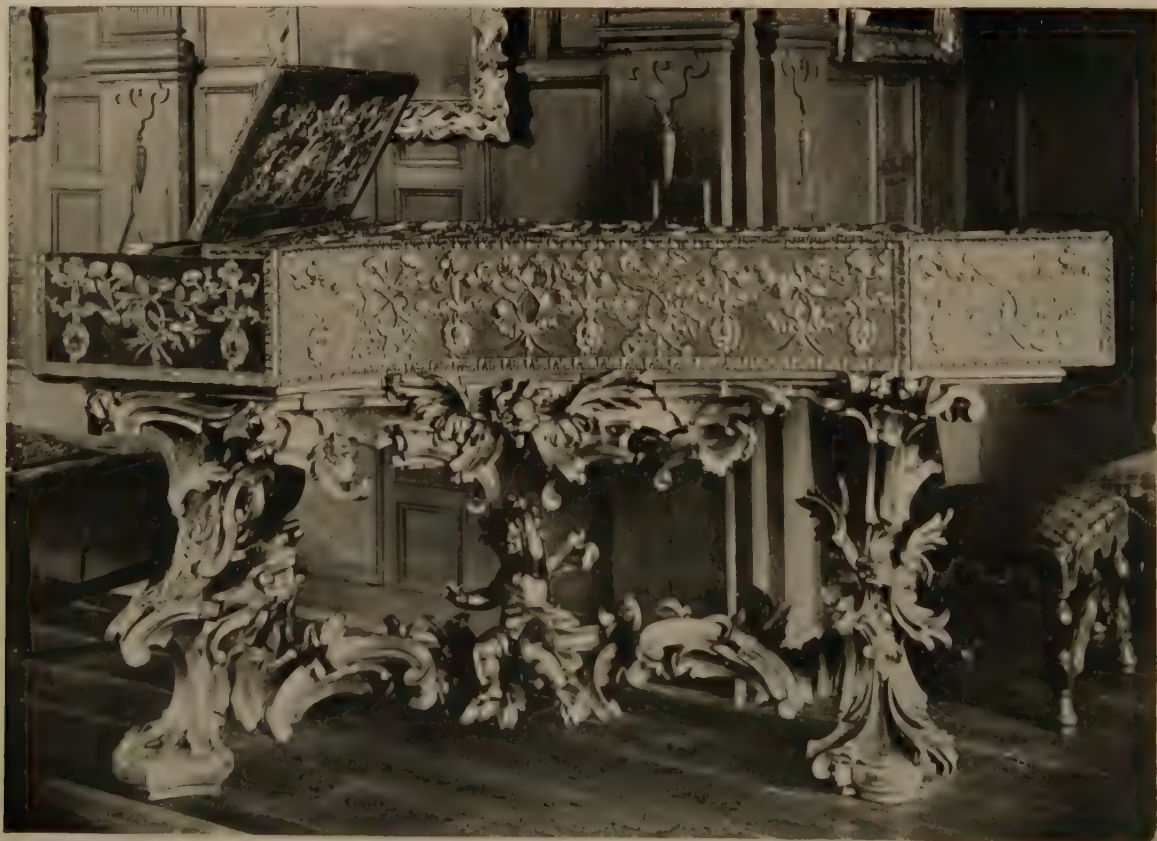
OLD NANKIN AND MING CHINA



SILVER-TOPPED BOTTLES OF CHINESE PORCELAIN

at Wilton, where he wrote his *Arcadia*, a pastoral melody. In 1581 Philip presented the Queen with a whip signifying that her punishment had scourged

him; a chain, to show he was fettered to her; and a heart of gold, to show his heart was true to her. She instantly forgave him, and in return gave him



ITALIAN SPINET GIVEN BY THE QUEEN OF SAXONY TO QUEEN ELIZABETH

Penshurst Place

her picture by Zuccherò. On June 1st, 1583, Philip was knighted, and in September he married Frances, daughter of Sir Francis Walsingham, who was then but sixteen, while he was twenty-nine years of age. In 1584 Sir Philip sat in the House of Commons, where he helped to forward a Bill for Raleigh's expedition to Virginia. He "won thirty gentlemen of great blood and state here in England, every man to sell £100 worth of land to fit out a fleet." Sir Francis Drake was to start and Philip follow, but the plan miscarried, so Miss Sidney tells us in

walls of the town under cover of a thick mist, when suddenly it dispersed and the party were exposed to view. They fought bravely, Sir Philip's horse being killed under him. Once more I must borrow Miss Sidney's words: "Having gone into the field stoutly armed as he should be, he had encountered Sir William Pelham, the Lord Marshal of the Camp, more lightly armed than he himself. Not to be outdone by him in courage he foolishly threw off his cuisses. Though then exposed he mounted a fresh horse and joined in a second charge. Then



BELLS AND SPIRIT TIMEPIECE IN GALLERY

her work. It was Elizabeth who upset the plan, and instead of letting Philip go, as he so much desired, sent him to join his uncle, the Earl of Leicester, in the Netherlands. The Earl was in command of an army sent over to help the Dutch in their struggle against Spain. Sir Philip was then Governor of Flushing, and just at this time, his father, Sir Henry, died at the Bishop's Palace at Worcester. Shortly after he lost his mother.

On September 22nd the Earl of Leicester received intelligence that a large amount of provisions was about to be smuggled into the town of Zutphen. This he was determined to prevent, as his army had completely surrounded the town. Sir Philip with about 200 horsemen had advanced to the very

there was a third joined in by all the Englishmen on the field. In the last charge Sir Philip was among the wounded. A shot from a concealed musket entered his left leg at some distance above the knee, and cleaving the bone glanced upward far into the thigh. His fresh horse being untrained galloped away with him, and so forced him to forsake the field." Passing along by the rest of the army where his uncle, the general, was, and being thirsty with excess of bleeding, he called for a drink, which was brought to him; but as he was putting the bottle to his mouth he saw a poor soldier carried along casting up his eyes at the bottle. Sir Philip perceiving this took it from his mouth before he drank and delivered it to the wounded man saying,

"Thy necessity is greater than mine." For nearly a month Sir Philip lay at Arnheim, where his wife and brother joined him. His wound was a fatal one, mortification setting in, and his death was mourned by the whole of England. He was buried in St. Paul's Cathedral in the Lady Chapel behind the altar, which was afterwards destroyed in the great fire of London in 1666. Besides the *Arcadia*, *Astrophel*, and *Stella*, Sir Philip wrote the *Defence of Poesy*, and various miscellaneous verse. His only child married Roger, Earl of Rutland, but died child-

less. His widow married again, in 1590, Robert Devereux, Earl of Essex, and subsequently as her third husband Richard de Burghe, Earl of Clanricarde. Sir Philip bequeathed his estates to his next brother, Robert, and of this good man and his descendants I shall have something to say in my next article. It is only natural that the Sidneys, who were so much about Court, should have possessed many royal mementos; of these I will give some illustrations, also of the interesting collection of pictures, needlework, and furniture which fill the State Rooms.

The adjoining room to the Elizabeth drawing-room, which I described in my former article, is called the tapestry room. It measures thirty-three feet by twenty-five feet, and is very lofty. The ceiling is crossed by great beams of oak, while the floor is of enormous broad massive boards. There is a large open fireplace of stone, with iron fireback and old dogs, dated 1618, and the initials T.S. Two lancet-shaped



FLEMISH CABINET, SEVENTEENTH CENTURY

windows light the room on the north side and one on the south side. In these is some old stained glass with coats of arms. The east and west walls are covered with very fine tapestries, the subjects being "The Triumph of Ceres" and "Unloosing the Winds." Between the windows on the north wall is a valuable piece of Mortlake tapestry, which is about a hundred years older than the other tapestry.

In the centre of the room is a table with black marble top, on which are painted the ninety-five quarterings of the family. This

painting on marble is now said to be a lost art. Against the east wall is a finely-carved ebony cabinet with chased silver hinges and lock plate. This came from Hampton Court, and belonged to Cardinal Wolsey. Other interesting objects here are an Elizabeth work-box and a piece of Sir Philip Sidney's looking-glass let into a rough frame of oak. The chairs are Jacobean, covered in Lyons velvet, now much faded in colour, while a cabinet against the west wall is a very fine specimen of sixteenth-century French carving. It was used as a safe in the reign of Charles I. The pictures here are a full length of *Charles I.* on horseback, by Vandyck—this is over the fireplace—*Princess Elizabeth*, daughter of Charles, also by the same artist. This little princess lived at Penshurst for two years after the execution of her father. Other pictures are of *Louise de Querouailles*, Duchess of Portsmouth, daughter of Charles and Nell Gwynne, by

Penshurst Place

Lely; *the Countess of Cumberland*; *Le Brun*, by himself, and one or two more.

There are also two of the crystal chandeliers, part of the set of five, which local tradition erroneously states were ordered by Elizabeth.

A small room, once the page's room, leads out, and is now called the China Room. This is filled from floor to ceiling with china plates of all descriptions, in a very effective manner. The gallery leads out of the Tapestry Room from the south-west corner. This room measures some ninety-seven feet in length by fifteen in width, and is T shaped. The windows are high up, owing to the fact that the floor was subsequently lowered to give additional height. The walls are panelled to the ceiling in light oak, and against these on either side are series of French and Italian gilt console tables with marble tops. On them is placed a fine collection of Oriental china of great age and value. Some pieces of this date back to 1322, and others—Nankin—belonged to emperors of China and bear the royal seal. There are also some blue silver-topped bottles, used before glass decanters came into use, which are interesting. A conspicuous object is the spinet given by the Queen of Saxony to Queen Elizabeth. The body is salmon-coloured with decoration of convolvulus flowers in gilt, the favourite flower of this queen. The stand and legs are Italian, and of later period. In the south end of the gallery are

two very finely-carved ebony Dutch and Italian cabinets, the former being fifteenth-century and the latter seventeenth-century work. The panels of the latter are painted inside by Rubens. In the centre of this end of the gallery is an inlaid marble-topped table of James I. period, the gilt legs having the lion's head and claw. The chairs and settees are all high backed, the woodwork being painted black. On a table are some very interesting old bells, used for summoning the pages in attendance, also an oil timepiece of great age. This consists of a glass tube in which was placed oil, and at the foot of it is a metal receptacle for a wick. As the wick consumed the oil, numbers on the glass tube showed the time as the oil receded. These marks correspond with "bells" used on board ship. This is said to be fourteenth century work. There are curiosities, such as a Japan box belonging to the Earl of Pembroke in the time of Henry the Eighth, and a brass clock of the same period.

These and a charming old gilt wall-bracket of Flemish seventeenth century work are but a few of the many interesting objects collected here. Of course the pictures are the most interesting of all the objects in this fine room, for they are by the greatest artists of the day, and are of those celebrated 'personages' who lived at Penshurst, and whose names have been handed down to history.



CARVED WOOD WALL BRACKET



Tea-Caddies

By Olive Milne Rae

WHO can account for the fads and fancies of the connoisseur of bric-à-brac? In the collecting world to-day the latest whim is for acquiring tea-caddies. Yesterday the tops of old pomade pots were "all the rage"; now our fickle fancies turn lightly to the old tea-caddies—those dainty little receptacles of the dried brown leaves so dear to our hearts and ruinous to our nerves. Many years have rolled by since that inveterate old gossip, Samuel Pepys, chronicled in his diary—that charming catalogue of human frailties—that he had sent for a cup of tea—"a China drink which he had never before tasted"; and also since Dr. Johnson cast upon the herb the reproachful aspersion (despite his own historically insatiable love of it) that it was "a barren superfluity, a pretence for assembling to prattle, for diversifying idleness."

to certain of his friends who "call for tea instead of pipes and bottles after dinner—a base, unworthy Indian practice which I must ever admire your most Christian family for not admitting. In truth," adds this wet-blanket, with an audible sigh, "all nations

are growing so wicked as to have some of these filthy customs." How times have changed since then! Although "tea and scandal" have ever since been associated, the use of the former (with or without the latter) has grown till the tea-cup is one of the signs of civilisation which no self-respecting household is without, and the tea-hour is certainly for us women the pleasantest of the twenty-four.

Nothing could make a more charming and interesting collection than old china tea caddies. There



ORIENTAL



OLD CHINESE

In spite of the warnings of medical men who denounced it as a "pernicious drug," and of sundry others who regarded it in a hostile sense as being injurious to the morals as well as to the health of the population, it ingratiated itself slowly, but surely, into our affections. In 1678 we find one of these moralists administering a solemn reproof

is about them a sort of halo of homely and comfortable romance which makes this quest one of the most fascinating and engrossing of any branch of the ceramic art. They are bracketed in our minds with everything that is delightful. Their histories



CHINESE

Tea-Caddies



HERALDIC LOWESTOFT

all-night tea-drinking dissipations, and has heard sonorous wisdom dropping from his lips. It must recollect having been gradually emptied of its contents to provide the burly centre of attraction and the brilliant eighteenth-century assemblage of his admirers—the faithful “Bozzy,” “Little Burney,” Goldsmith, Reynolds, Burke—with tea wherewith to stimulate their conversation and sharpen their wits. In those days conversation rose to the level of a fine art, and one wonders how much of it was inspired by the tea they drank.

“And now through all the room
From flowing tea exhales a fragrant fume.
Cup after cup they drank and talked by fits.”

Other caddies there may be that could repeat witty, racy sayings of Lady Mary Wortley Montague; anecdotes of the redoubtable Pepys; amourettes of Garrick and Peg Woffington, who quarrelled over the amount of tea which pretty Peg consumed when they kept house together. They could conjure up pictures of the days of good, dull Queen Anne, “who sometimes counsel took, and sometimes tea”; when beaux in ruffles and satin coats, laced with silver and gold, stood, tea-cup in hand, chatting decorously with dames in flowered brocades, powdered hair and patches, smiled over the fragrant Bohea.

“While one white finger and a thumb conspire,
To life the cup and make the world admire.”

Tea-caddies are of all sorts, shapes, and sizes. Whether made of china-ware, fine inlaid wood, silver,

are full of fragrant reminiscence. If they could speak what tales they could tell! What delicious tit-bits of gossip they could whisper in our ears! A tea-caddy probably exists which has stood demurely on Mrs. Thrale's table during Dr. Johnson's

or pewter, they are always quaint, fascinating, and decorative, and great is the variety of their form, design, and colour. The first to appear in this country were of Chinese porcelain, and were sent over from China with the chests of tea. A reproduction of one of these is given here. It is in blue and white and quaintly shaped, but is coarser than most of the old Chinese specimens. They were generally exquisitely made of the finest porcelain, shaped somewhat like bottles or ginger-jars, with china stoppers or lids, and decorated with that wealth of colour and originality of design of which China alone knew the secret at that time, and which has made her in this respect a worthy pattern for all the rest of the world to copy. These dainty china receptacles for the precious leaves, so magical in their effects, were considered great curiosities, costly baubles fit for the boudoirs of the *grandes dames* of the period. They were as fashionable as they are to-day, and even more difficult to obtain! For the new beverage was so expensive that two pounds of it were considered a handsome enough present for the East India Company to offer to Charles II., and a periodical called the

Female Spectator declared that “a tea-table cost more to maintain than a nurse and two children!” Afterwards, as the fragrant drink became more and more fashionable, and its use more widespread, the Chinese tea-caddy began to be imitated by our factories at home—Lowestoft, Worcester,



BLUE AND WHITE WORCESTER
(CRESCENT MARK)



BLUE AND WHITE WORCESTER
(CRESCENT MARK)

and at the Staffordshire Potteries.

Though they copied the Chinese specimens somewhat slavishly at first, English manufacturers soon broke away from the conventionality of pattern, and produced caddies in all kinds of forms—square, oblong, circular, and octagonal—and in the various



WORCESTER

The Connoisseur

designs peculiar to the factories they represented. As blue and white tea-ware was one of the earliest, if not the very earliest efforts of Worcester, it was probably one of the first English factories to put tea-services and tea-caddies on the market. Some of the most beautiful and ornamental caddies now to be had are those which were imported about the same time by Lowestoft and enriched with the prospective owners' coats of arms. Much of the china now designated "Lowestoft" was, of course, originally made in China, and brought to this country by the East India Company's ships, there being no direct communication with the Far East at that time. Oriental armorial china was chiefly manufactured in the reign of Kang-He, for most of the specimens now to be found apparently belong to this period. Then it became the fashion for great English families to order services of china through the Lowestoft factory, and to have their armorial bearings emblazoned on each piece on its arrival there. The pieces still extant can therefore be traced back to their original purchasers, a fact which adds much interest to their possession, and to the marvel of their having travelled so many thousand miles and survived so many perils. Lowestoft tea-caddies are decorated in different ways, some quite simply with quaint little sprigs of brilliantly-coloured blossoms, some with gnarled trees and tiny pagoda-shaped houses, with little Chinese figures standing beside them.

Of the four examples of Worcester porcelain reproduced here, the two smaller specimens, which are blue

pink and green, and richly gilt.

It is curious that a tea-caddy has rarely formed an actual part of a tea-set. It was generally a separate piece, independent of and not matching any special tea-service. No tea-caddies were ever made at the French ceramic works, as tea-drinking was unknown in France until the quite recent introduction of "five o'clock." Neither



SCALE BLUE WORCESTER

do I remember ever having seen one in English lustre ware.

Many interesting examples of Delft caddies and canisters are to be seen at the South Kensington Museum. Among them is a specially delightful variety in enamelled Delft. It is black, covered with a delicate tracery in yellow, and apparently belonged to a set, as a plate and cup of the same ware and design are also among the South Kensington collection. There is also a very choice specimen in exquisitely coloured enamelled Delft in the same collection.

A good deal of the blue and white ware sent from Holland to Lowestoft was sold as English. The enamelled Delft, however, was a much finer kind, and is rarely to be met with nowadays. It is typically Chinese in character, and was probably copied exactly from a Chinese set.

In Staffordshire, at "*ces jolies poteries*," as an admiring French connoisseur has called them, tea-caddies were produced in goodly numbers. These were more essentially English in character than those made by the other English factories, which were still much under the influence of Chinese art. They are coarser and altogether more primitive in appearance, but have a quaint sturdiness and charm all their own. The specimen reproduced here is particularly delightful. It is of a deep cream colour, rudely painted with a garland of red, blue and purple flowers surrounding



OLD STAFFORDSHIRE

and white and crescent-marked, and are rather like ginger-jars, are among the earlier patterns. The tall octagonal one is of a later period, and is an exceedingly beautiful specimen of Worcester scale-blue, with panels of exquisitely-painted exotic birds. The fourth is of quite a different form, decorated in



STAFFORDSHIRE

Tea-Caddies



CREAM WARE, EMBOSSED



CREAM WARE, EMBOSSED

the words "Green Tea." It is especially curious and desirable from a collector's point of view, because the "green tea" which it was made to contain has almost entirely gone out of use, though it was once greatly in demand in England. It is still consumed in large quantities in the United States. The other Staffordshire example is of the more ordinary flat shape, and is decorated with a spray of pink roses with green leaves, framed by a beading in puce-colour.

There is a curious salt-glaze ware caddy at South Kensington decorated with crudely-coloured figures in relief; also a cream-coloured ware example, with open-work panels, edged with green, on the solid sides, which is very pretty; and an old English eighteenth century specimen in embossed cream ware with birds and flowering shrubs in relief. There is another curious old Staffordshire caddy in cream-coloured ware, which is coarsely painted in black



ENAMELLED DELFT EARTHENWARE



OVAL ENAMEL CANISTER



OLD STAFFORDSHIRE, DEPICTING ABRAHAM AND ISAAC

and flesh tints, with a realistic representation of Abraham about to sacrifice Isaac, with the words, "Genesis 22" printed in the corner. It is not particularly beautiful: it is difficult to understand why such a scene should be used for the decoration of a tea-caddy. It was probably painted to the order of some pious old tea-drinker of the eighteenth century, and was doubtless the "apple of her eye"!

Josiah Wedgwood also made tea-caddies. There is an entire tea-set at South Kensington, in brilliant grass-green ware, highly glazed, and marked "Burslem, eighteenth century," of which a tea-caddy forms

Bristol. I have seen several of their manufacture in white opaque glass, daintily decorated, and having the words "Green," "Bohea," or "Hyson" painted upon them to indicate the quality of their contents. The Liverpool factory is represented by some caddies in their cream ware, decorated with black transfer pictures of dainty little ladies in Pompadour frocks



BRISTOL GLASS

and gallants in knee-breeches, laced coats and ruffles, seated decorously in Arcadian bowers, and looking as though they had stepped out of the Louis Quinze



DUTCH SILVER

a part. There are, too, some quaintly-shaped canisters in black Wedgwood.

Among other English factories which turned out these interesting little articles may be mentioned

Period. There are caddies also in Leeds cream-coloured ware. Some have a perforated design on the solid sides; others are painted with flowers. I have seen a quaint specimen with the words, "For

Tea-Caddies



OLD SILVER

CIA or TE herb" on the one side, and "Herb Tee" on the reverse. *Cia* is a corruption of *Tcha*, which is the Chinese word for tea.

The next development in tea-caddies was probably the tea-poy. Some of these were made of ware or porcelain, being rounded in shape, and usually having a little stand. These were larger than the ordinary caddy, and held more of the herb. Many, however, were made of wood, and may almost be described as pieces of furniture, somewhat in the Georgian style.

They were boxes with one, two, or three compartments, surmounting a pedestal, which stood about $2\frac{1}{2}$ feet high. They were made to stand beside the tea-table, which they matched, and were usually made of polished mahogany or walnut, and ornamented with carving or inlayings. They were more interesting than beautiful. There were also boxes in inlaid rosewood and mahogany, with handles at each end, and fitted with air-tight compartments, which were much used as tea-caddies during the early part of last century.

Then there are old silver caddies in endless variety of shapes and patterns, square or oblong, curved and rounded, standing on stems or stands, or on little

feet. I believe it was in the reign of Queen Anne that tea-sets and tea-caddies began to be made in silver, which was more elegant and less perishable than china for articles so constantly in use. A reproduction is given here of a beautiful old genuine Queen Anne caddy, which is part of a set. Some of the old caddies in silver, of which the Duke of Portland has two bearing his family Arms, were embossed with the coat-of-arms of their owners.

The silver caddy is either repoussé, engraved or quite plain. There is also a very charming variety which is of enamelled copper. These are oval, square or oblong boxes with sloping or rounded lids, having a lacquer handle, and are fitted with a lock and key. I have seen a very beautiful example in *gros bleu*, with a diaper pattern of white stars, each having a crimson centre, the effect of which was extremely elegant and uncommon. They were also occasionally made in tortoiseshell, with gold or silver mounting. A few are to be met with made of pewter. These are mostly of Chinese origin. The example illustrated here is an oblong box with a sloping lid. It has two compartments, each with a lid, the handle of which is a dolphin with a curly tail. It reveals all the exquisite



OLD SILVER

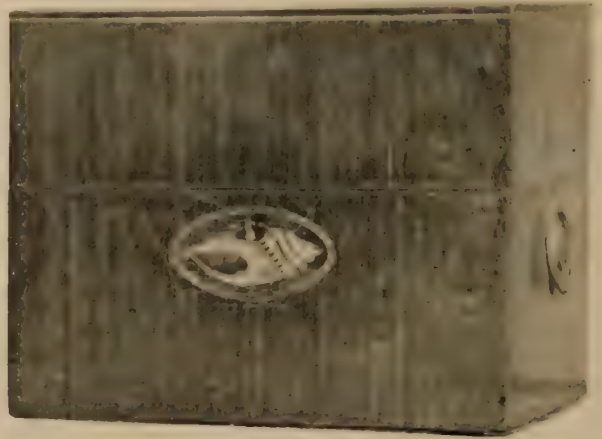
The Connoisseur

workmanship which characterises Chinese art and craft, being beautifully chased, outside and in, with a design of chrysanthemums and roses; and is tremendously heavy, evidently the work of a cunning craftsman.

The poetry and glamour of a bygone age clings to them, enhancing their charms. Now they are not particularly plentiful, and the very difficulty of acquiring them adds zest to the collector's enthusiasm.



OLD PEWTER



INLAID MAHOGANY

As metal caddies came more and more into fashion, the making of china ones was gradually discontinued. But to my mind none are so fascinating, or appeal so irresistibly to the collector, as the old china caddies.

Apart from their age, beauty and variety, and the magical attraction of a crescent or square mark, their romantic and historic interest would alone be sufficient to make their possession a joy.



INLAID ROSEWOOD



ANDREW MARVELL

From an Oil Painting

English Furniture

By Frederick S. Robinson

Published by Methuen & Co. (The Connoisseur's Library) Reviewed by Frederick Litchfield

TWENTY years ago, if the collector of old furniture or of specimens of old carved woodwork desired to obtain information upon the subject of his hobby, there was no modern handbook available. He could consult *Shaw's Specimens of Ancient Furniture*, with its steel plates and an introduction by Sir Samuel Meyrick, or the various monographs published by the eighteenth century cabinet and chair makers—Thomas Chippendale, Thomas Sheraton, Heppelwhite & Co., Ince and Mayhew, Manwaring, Shearer, and some others; but these were all scarce editions, and only to be found as a rule in the British Museum, the South Kensington Art Library, or as treasure-trove in an occasional book sale or second-hand dealer's stock.

In 1896 Mr. Hungerford Pollen published a catalogue of the furniture and woodwork in the Victoria and Albert Museum, and also at Bethnal Green, with a few illustrations and copious notes and descriptions. Then Mr. Aldam Heaton brought out a large and sumptuous folio edition of two volumes dealing with eighteenth century "Furniture and decoration," reproducing the drawings of many of the makers already

named, with the designs for mural and ceiling decoration by Robert Adam, some chimney-pieces by Piranesi and his contemporaries, and other accessories.

For foreign furniture there was Williamson's handsome volume of *Mobilier National*, Jacquemart's *History of Furniture*, and for a book on style the good old classic in many volumes of Viollet le Duc.

Then in 1900 Mr. Frederick Litchfield's *Illustrated History of Furniture* made an attempt to present the reader and collector with a popular panorama of the whole subject, "from the earliest to the present times." Since then books on the subject of furniture have been numerous, and many of them excellent. Collectors who have confined their attention to English workmanship can consult Mrs. Clouston's *Chippendale Period*, the already-mentioned work of Aldam Heaton's, or the very handsome series of four volumes still publishing of Mr. Percy Macquoid, whose "Age of Oak" and "Age of Walnut" have already been reviewed in the pages of THE CONNOISSEUR. In order to meet the demand for information Mr. Batsford has published at very moderate prices reproductions of the original edition of Chippendale and



OAK CHEST

LATE SIXTEENTH, OR EARLY SEVENTEENTH, CENTURY

Sheraton, and English furniture has received its share of attention in the pages of *THE CONNOISSEUR*.

It is now extremely difficult to rake out any really interesting and valuable information upon the subject of old furniture which has not in some form or other been already exploited and given to the public, and Mr. Frederick S. Robinson, in the work under review, has not attempted the impossible, but he has given to his readers an intensely useful and agreeable chatty volume upon a subject which is of never-failing interest. The hundred and sixty plates are reproduced from excellent photographs of various specimens which he has met with in the course of many country visits to different collectors' houses, and also include several old friends which have done duty in other works on the subject.

The system of imparting information to his readers which Mr. Robinson has adopted is by means of a series of twenty-five chapters dealing with the chief architects, designers, and makers of furniture, and with the individual peculiarities and idiosyncrasies of the different makers and periods.

frequently claims as spoils of war, and without acknowledgment, all the fruits of research which have been published. He has also added a bibliography and short notes as to the particular information to be found in each book on the subject.



MAHOGANY CABINET IN THE CHINESE STYLE





Bell-Metal Mortars

By D. Davison

THE collecting of Bell-Metal Mortars may perhaps be considered rather a deviation from the path of the connoisseur, but as these implements of a bygone age are now becoming rare, some particulars of a collection and also a few sidelights on the history of mortars may be of interest.

The history of the mortar would probably be contemporary with that of the human race, originating doubtless from the hollow in the boulder: a smooth stone, the first modification of the pestle; it would be one of the very earliest implements employed in preparing his food by primitive man.

As soon as we arrive at records, we find the mortar depicted and its uses alluded to. Egypt, that mother of records, as usual bears her testimony to its antiquity. Amongst her ancient stone pictures, carvings of mortars are found, and they are not at all unlike those of comparatively recent date in outline. One of the earliest allusions to mortars met with in literature is in Proverbs xxvii. 22: "Though thou shouldst bray a fool in a mortar among wheat with a pestle, yet will not his foolishness depart from him." The allusion to the wheat bears out the use of the mortar in the preparation of food. Further mention occurs in the Book of the Maccabees, where referring

to the pillage of the temple by Antiochus, this passage occurs: "He took away also the little mortars of gold" (Douay Version, 1 Maccabees i. 23). These golden vessels were probably used in preparing incense or to hold the sacred oil.

From Roman remains on the Continent and in England, mortars, both of stone and earthenware, have been taken, whilst at Colchester a metal mortar, supposed to be Roman, has been found. On the Continent of America, stone mortars, as used by the Indians in grinding their pigments, have been discovered in their most ancient places of burial. Much more evidence to prove the antiquity of the mortar and its universal use could be given, and much could be said on varieties of composition, shape, and varied uses; but it is with mortars made of bell-metal or bronze that I wish to deal. These are now being sought for by collectors, and offer many points of interest. Bell-metal mortars were in very general use from the Middle Ages up to the close of the eighteenth century. Not only were they used in medicine and pharmacy and by the alchemists in their vain search for the philosopher's stone, but they were a necessary adjunct to every household of importance. When it will be remembered that there was no grinding



No. I.



No. II.



No. III.



No. V.

machinery in use but for the grinding of corn and such heavy foodstuffs, that all spices and herbs and such-like things had to be prepared in every household, a mortar will be seen to have been indispensable to the lady of the house, as in her still-room she prepared the essences and spices used in food, and the simples used in medicine. Much value was placed on these mortars; they are mentioned in old inventories, and among ancient records. Wills are to be found in which a mortar is bequeathed as about the equivalent in value to a ring of fine gold.

These domestic mortars, and also those of the apothecaries and alchemists, were made by the bell-founders of the period; hence the name. They possess the varieties of tone exhibited by the bells, and often have as decoration the various private marks and occasionally the name of the bell-founders, thus affording evidence of date of casting when not actually dated.

When one considers the very general use of bell-metal mortars from the 15th to end of 18th century, and also their apparent indestructibility, it seems striking that so few are in existence in the present day. It was no doubt their metal value which caused their destruction as mortars; when they fell into disuse owing to the introduction of grinding machinery, they

almost naturally fell into the hands of the dealers in old metal, who promptly broke them up or disposed of them to the bell-founders for re-casting.

The finest English mortar known, that which formerly belonged to St. Mary's Abbey, York, and which is now in the York Museum, very narrowly escaped destruction in this way. It was actually purchased as old metal for the purpose of re-casting by a Mr. Rudder, a Birmingham bell-founder, in 1811, but the beauty of the mortar and its great antiquity (it was made in 1308) appealed to him, and he kept it from the furnace, and presented it to his friend, Mr. Blount, an eminent Birmingham surgeon and antiquary. After his death it was sold by auction in 1835, and purchased for a considerable sum by Mr. Kenrick, who restored it to its place amongst the Abbey's other remains in York Museum.

Many of the mortars in the possession of English collectors are of Flemish or Dutch make, and date from the 17th century. Some very wealthy collectors of old bronze have mortars of early Italian workmanship, but these are pieces of such beauty and value as to be quite beyond the ordinary collector. A very large proportion of the domestic mortars used in England in the 17th and 18th centuries came from



No. IV.



No. VI.

Bell-Metal Mortars



No. VII.



No. VIII.

abroad—some brought over in ordinary trading and many doubtless annexed by the English soldiers during the period when the Low Countries were the cockpit of Europe. Those Dutch families who settled in England at the time of William of Orange would also bring many mortars with them.

These two classes of mortars, Flemish and English, present well-marked and distinct differences. The former have, as a rule, much more elaborate decoration; an inscription or motto in Latin or Low Dutch is also a very common characteristic. They are not so massively cast, and are as a rule of a lighter colour than English mortars, which latter are generally of a rich antique bronze colour, whilst their decoration is not as pretentious. The bold vigour of lettering or ornament and the elegance of outline make them more attractive.

From my own experience, and by comparing notes with fellow-collectors, I have convinced myself that practically all the antique bell-metal mortars now existing in England were made subsequent to the 15th century. Here and there a mortar of earlier date, such as that of York, may be met with, but such specimens are extremely rare.

Most dated specimens known to me were made between 1600 and 1700. After the 17th century grinding machinery had brought mortars, for domestic purposes, into disuse, whilst marble and iron had replaced bell-metal in the manufacture of mortars of a larger type. The later mortars of bell-metal were very plainly made, and present little attraction to the collector.

Now to describe my collection.

No. i. is the largest mortar I have; it weighs 110 lbs., is 11 in. high, and 14 in.

across the bell. It is curious in that it was cast in two pieces, the iron band being put on in the mould. This accounts largely for the mortar being in such excellent preservation, as the pounding would only affect the bottom section, which is extremely thick. The pestle belonging to this mortar is a very formidable weapon, being about three feet long, of iron, and very heavy. The decoration is distinctive and uncommon. Flowers and capsular fruit on the waist of

mortar and trefoil round the rim.

No. ii. is one of the finest English mortars I have ever seen; it weighs 80 lbs., is 10 in. high, 12 in. diam., and is in perfect condition. Its most interesting feature is the inscription below the rim, "Phillip Lockton in Abington grocer 1653." It will be noticed that the shape and also the decoration round waist of this mortar are identically the same as those in No. i.

This justifies the conclusion that the two mortars are the work of one founder and of practically the same period. Both were made at the Whitechapel Foundry.

No. iii. is an English mortar, as would be imagined by the decoration, *i.e.*, the well-known crowned bust of Charles II. This too is the equivalent of a date. Several mortars possess this decoration, but handled specimens are rare.

No. iv. is another fine specimen of an English mortar, the first to come into my possession, and the starting of my collection. It is in perfect condition without a chip, it weighs 11¼ lbs., is 6 in. high, 7½ in. across the bell, is of a rich antique bronze green, and dated 1631. On the back there are letters W. W. A., which are probably initials of the founder. There are also curious well defined merchant's marks in the form



No. IX.



No. X.



No. XI.

of thread-like lines between the initial letters.

No. v., also English, is a very massive mortar, although only 5 in. high, and 6½ in. diam.; it weighs 14 lbs., has the beautifully smooth surface of antique hand polished bronze, and the following inscription in quaint lettering below the rim, "Francis Cottrel, 1614," each letter on a lozenge-shape casting and the surname and date separated by a fleur-de-lys. This occurrence of the full name, and in No. ii. mortar the town, as well, of the owner of the mortar is most interesting. A few years ago just such another mortar with name and date was met with in Scotland, which, on investigation, was found to have belonged to an ancestor of Lord Rosebery, to whom the mortar was subsequently presented.

No. vi. is a quaintly-shaped English mortar, not dated, but similar decoration has been found on mortars dated about the end of the 16th century. This approximate date may be assumed. The stag's head is a rather frequent ornament on old English mortars. The angular handles are quite a feature of this specimen and are seldom met with.

Nos. vii. and viii. are examples of early English mortars. The Tudor rose crowned, and the fleur-de-lys, are some of the earliest decorations found on 16th century specimens.

No. ix. is not a metal mortar, but is made of slate, very roughly tooled rather than carved; it has four curious solid lip-like projections, and is very early and very rare.

No. x. is of a very light-coloured metal, almost silvery in appearance; it is a good shape, and the peculiar handles, each representing a closed fist, are quaint and unique.

Nos. xi. and xii. are English mortars of conventional shape and decoration.

No. xiii. illustrates a finely cast mortar of rich golden colour. The date 1659 and initials H. W. E. are clearly



No. XII.



No. XIII.



No. XIV.

shewn. The decoration of the Prince of Wales feathers is the most peculiar feature of the mortar, and renders it unique.

No. xiv. is quite the most interesting specimen I possess. This "mortar," or "laver," was dug up in the gravel-pit, which occupies the site of Barnwell Abbey, Cambridgeshire, on November 25th, 1872, by Wm. Linsey, the foreman employed

on the work. It was discovered about five feet below the surface of the ground in the sub-soil, not the gravel, in a place where the earth dips down into the gravel near the Abbey Church. Some of the Abbey walls were then standing, and the gravel-pit was worked up to the very foundations. The discovery

of this ancient vessel on the site of the old Abbey led to search being made to ascertain if any mention of such a vessel could be met with in old records relating to the Abbey, and in the *Inventory of Barnwell Priory*, taken at its dissolution (ex Augmentation Books), was found the following:

"Hereafter followe all such parcelles of implements or household stuffe, ornaments of the Church . . . Sould by us to John Lacey, this the vii. day of October, in the xxx. yeare

of our Sovereigne, Lord King Henry the viii. . . . In the cloister . . . j lytel ould laver of brasse . . . j laver of laye mettel whyche as yette remaineth."

All the other lots have prices against them at which sold, but as this lot in the cloister has no price, probably the words, which as yet remaineth, refer to

the lot, and not only to the "laver of laye mettel." Whether or not this is the "lytel ould laver of brasse" I cannot say, but the evident antiquity of the vessel cannot be denied. It is, I should say, of 13th or 14th century, and is in perfect condition; it is most massive, for although only 6 in. high and 7½ in. diam., it weighs just 28 lbs. The two massive

Bell-Metal Mortars



No. XV.



No. XVI.

handles are unique, and the columns which form the decoration are totally unlike anything I have seen on a mortar. The two bronze rings attached to ears cast on the vessel point to the fact that it was originally chained to some portion of the building; whether used as a mortar, or for ecclesiastical purposes, I cannot say, but the place of its discovery, and the inventory of the Abbey together, justify one in assuming that it is one of the two vessels mentioned.

This concludes my English mortars. The following are of Dutch, Flemish, or Spanish origin:

Nos. xv. and xvi. are early Flemish, both originating from the same foundry, that of Peter van den Ghein, of Tournai, a bell founder of considerable repute. No. xv. has no ornament except two bands in relief on waist of mortar, and the following inscription on a band below the rim: Peter Vanden. Ghein ME FECIT MCCCCXXXII. The shape of this mortar is of a much earlier style than No. xvi., but the latter is a much more highly finished specimen both in quality of metal and in decoration. It is a beautiful casting, and the metal is superior in tone to any mortar I have. This mortar is $4\frac{1}{2}$ in. high, $5\frac{1}{2}$ in. across bell, and weighs 6 lbs. The following inscription, in raised Old German letters, occurs below the rim:

Petrus. Van. Den Ghein Me Fecit. MCCCCCLXXXI.

It will be noticed that besides the improvement in

decoration the lapse of fifty years has brought improvement in lettering, the words being separated instead of running together. The ornamental band round waist of mortar is very curious, two griffin-like animals, one on each side of an urn, and a garlanded ram's head alternating. This mortar was formerly in the Pharmacy of Mr. B. W. Priest, in Parliament Street, Westminster, and was given to me by Mr. Priest, when his shop was demolished in the widening

of that thoroughfare.

Nos. xvii.-xxii. are Dutch. No. xvii. is a quaintly-shaped mortar. The decoration is not in high relief, but the lettering of the inscription is very clear and bold:

Cornilis . VRIESEN . LISKEN . S . H . F . A° 1619 +

The mortar measures $5\frac{3}{4}$ in. high, $5\frac{1}{2}$ in. across top, and weighs 7 lbs.

No. xviii. is a large and beautiful mortar, not dated



No. XVII.



No. XVIII.



No. XIX.

or inscribed, but it conveys the impression of being very early. The high relief decoration round the base is very lovely. The beautiful fish handles, which are a feature of the Dutch mortars, are in this specimen very fine indeed. This mortar is $7\frac{1}{4}$ in. high, 8 in. across top, and weighs 20 lbs. 3 oz.

No. xix. is the oldest of my dated Dutch mortars, the only markings beside the raised lines round waist being the inscription: Anno Dm. MCCCCXXIII.

The words and numerals are separated by conventional figures of roses, a ram's head, a shield, and an animal which appears to be a hare. The handles of this mortar are curious, and of a shape seldom met with in Dutch mortars. It weighs 3 lbs. 5 oz., and measures $5\frac{3}{4}$ in. across top, and 5 in. in height.

No. xx. is a fine Dutch



No. XX.



No. XXI.



No. XXII.

mortar of good shape and decoration. The fish handles are seen in this and in No. xxi., and the decoration is very similar. The inscription on No. xx. is



No. XXIII.



No. XXIV.

the appearance of having had an inscription erased.

No. xxiv. is probably of German make, the decoration, four times repeated, being the double

SOLI DEO GLORIA 1627. In No. xxi. LOF GODT. VAN AL 1635. This motto, meaning, "Let all praise God," is often found on these Dutch mortars.

No. xxii. is a Dutch mortar with inscription, SOLI DEO GLORIA A 1757. This is interesting, as emphasizing the falling-off in shape and decoration from the style of the earlier mortars, which the lapse of one hundred years has brought about.

No. xxiii. illustrates an extremely fine mortar, probably of Spanish or Italian origin. It was probably made for some religious house, as the emblems with which it is so lavishly decorated are of an ecclesiastical nature. It is somewhat larger than is usual in this class of mortar, weighing 8 lbs., and measuring 6 in. diam. and 4½ in. high. It has nine curious projecting wings of a decorative nature. Between each pair of these wings are two embossed emblematical medallions; those below are all of heart shape, containing what appear to be the figures of Madonna and Child beneath the rays, proceeding from top of heart; those above are of the sun alternating with saint-like figures in frames of quaint device. A cabled line of ornament separates the medallions, and also runs round the mortar below the rim, a circular stud-like ornament being over each medallion and pendant. This mortar was described to me as early 15th century. It is evidently old, but is, I should think, later than that. The rim presents

headed eagle crowned, six pinioned wings and six-rayed star. I have a similar mortar without handles.

No. xxv. is a very curious little mortar, which was discovered during the excavating of Preston docks; it is of nice metal, but the face is crude; it is rather sphinx-like in form. I should consider it of French or Spanish make. It is very small, only weighing 2½ lbs.

No. xxvi. is probably a Dutch mortar, curious on account of the decoration of four ornamental panels depicting a grotesque face like that found on old greybeard stone bottles, supposed to be a caricature of Bellarmine.

No. xxvii. is Portuguese, 3½ in. high, 4½ in. across bell, and weighs 4 lbs. The grotesque face and the side ornaments are peculiar to Spanish and Portuguese mortars.

Much of this article has appeared in *The Chemist and Druggist*, and I am indebted to the editor of that journal for his consent to its re-appearance.

My collection is shown at the St. Louis Exhibition, by the request of the Sub-Committee of the Royal Commission.

I must confess to being more of a collector of, than an authority on this subject, but it is one I am keenly interested in, and I should like to compare notes with any fellow collector, and should value any information given me.



No. XXV.



No. XXVI.



No. XXVII.

A Primitive Italian Opera

By W. J. Lawrence

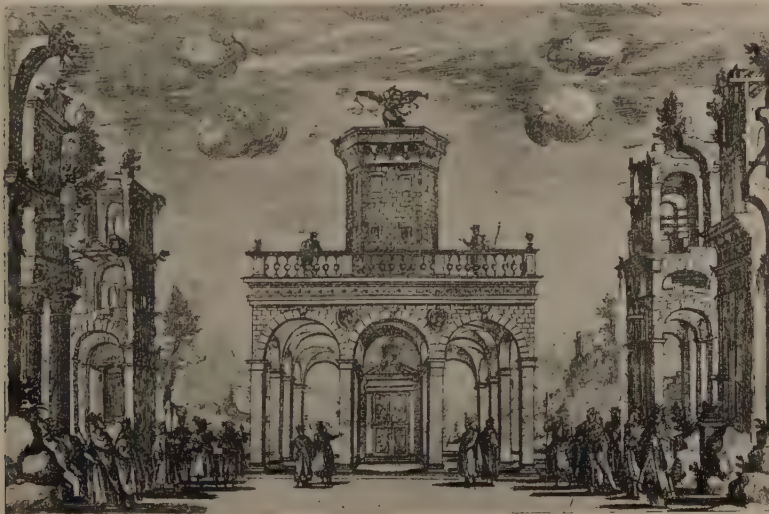
To be "heir of all the ages in the foremost files of time" is not nearly so consolatory as it sounds. The legacy that comes down to a scientific, and therefore sceptical, era, like the present, is fraught with rigorous responsibilities. Tennyson himself was not oblivious of the fact that if ours is the sum total of human truth, ours also is the accumulated mass of human error. Viewing the appalling cooking of accounts in bygone periods, it is no light task to balance the books in these days of unflinching exactitude. Within recent years many wary investigators have racked their brains unavailingly with the hope of determining by what master-stroke of genius Amerigo Vespucci, sometime clerk in the great commercial house of the Medici and subsequently ally of Columbus, bestowed his name upon the vast ocean-laved continents of the West. And yet three hundred years or so ago, Florence complacently settled the point, as it was thought, for good. Yielding to Amerigo's memory the undivided honours of an epoch-marking discovery, she even went so far, in a moment of great civic rejoicing, as to commemorate his achievement in a theatrical representation.

Thanks to the pamphleteer and the etcher, one can conjure up kinetoscopically a vivid series of mental pictures of the prolonged festivities held in Florence in connection with the marriage of the youthful Grand Duke, Cosimo II., to the Archduchess Mary Magdalene of Austria. The ceremony took place on October 29th, 1608, and

for several days afterwards the citizens and distinguished visitors were regaled with a profusion of magnificent entertainments, notable among which was an elaborate naval battle on the Arno. The crowning feature of the celebrations, however, was the production in the ducal palace of the music drama, "*Il Giuditio di Paride*," a colossal work long in preparation, but doomed by its ephemerality to swift oblivion. But that the application would be woefully anachronistic (for the slangy and untechnical phrase, even in its original non-elliptical form, is of much later date), it would convey a more definite impression to the average mind to speak of this production as an opera. The original term for this specialised form was "*dramma per musica*," and Wagner was wise in his generation in recalling it.

Modern music drama had originated in Florence in October, 1600, with the production in the Pitti Palace in celebration of the nuptials of Henry IV., of France, and Marie de Medicis, of the "*Euridice*" of Rinuccini. Regular theatres of any kind were then unknown in Italy, and the native drama had to make what progress it could without the stimulus of public support or critical opinion. As the mere appanage of a Patrician red-letter day, its existence was unhealthy and its position humiliating. For these reasons the music drama, although it dates from 1600, had little real vitality until the uprising of the Venetian opera houses forty years later.

Just as the pearl in the oyster is a disease, so,



PALAZZO DELLA FAMA

SCENE OF THE FIRST INTERMEZZO

too, the modern music drama was in its beginnings the final development of a cancerous growth on the body theatric. In their unquestioning adoration of the antique, the Renaissant Italians had revived the Chorus, whose duties they had at first restricted to the singing of a simple madrigal between the acts. Hence the origin of those disfiguring excrescences, the intermezzi. Gradually a series of uncorrelated part-songs were introduced accompanied by pageantry, and then, from an amorphous mass, the interlude began to

was quite overshadowed. With the invention of recitative, all the ingredients of primitive opera—to fall back on that convenient phrase—were ready to hand, and the creation of a new form became imperative; but the transition was insensible, and it was long before complete absorption took place—in other words, primitive music drama was unable to rid itself of the inter-act excrescences. Hence “*Il Giuditio di Paride*” was virtually a pastoral with six intermezzi, although the latter term is here, as in many other



PROSPETTIVA DELLA SCENA

SCENE IN WHICH PASSED THE WHOLE FIVE ACTS OF THE PASTORAL PROPER

take artistic shape, and to tell some sort of vague, independent story. The main theme still preserved the unity of place, but owing to the diversity of backgrounds in the intermezzi and the taste for spectacle, moveable scenery and elaborate mechanical effects became a necessity. As early as 1540 Aristotile da San Gallo, the great Florentine stage artificer, had adopted a system of revolving prisms whereby he was enabled to change the scene thrice without dropping the curtain. Such was the Italian passion for intermezzi, that what was at first trivial and subsidiary became ultimately of paramount importance. The pastoral, or drama proper, whose existence alone justified the theatre,

instances, misleading, as one of the so-called interludes was practically a prologue, and another brought the entertainment to a close. Apart from the natural complexity of the piece (or shall we say aggregation of pieces?), it was woefully lacking in homogeneity. The pastoral proper and the last two intermezzi had been written by Michelagnolo Buonarroti, grand nephew of his immortal namesake, and the remaining four intermezzi were the work of different writers. There was collaboration of a kind, but no co-ordination. One notes in the interludes curious errors in taste, such as were afterwards followed in France in the *ballets de cour*. Mythological, historical, and

A Primitive Italian Opera

allegorical personages were all mingled in the one scene. The interest and charm of the production lay in its topical allusiveness, and with this the pastoral proper had so little to do that Menestrier, in describing the performance at second hand, contrives to give a very erroneous impression by omitting details of the main theme. Taken as a whole, "*Il Giudizio di Paride*" was about the most elaborate compliment ever paid by a cordon of poets to a newly-wedded pair. No Grub Street hack—inditing his epistle dedicatory—was ever half so lavish in hyperbole as this quintet.

With the rising of the curtain on the first

With the return of the heroes to Heaven the Palace disappeared, leaving Fame behind seated on a cloud. Then the goddess sang of the rich rewards that awaited the doer of mighty deeds in another sphere, and the prologue ended. Swift on its heels, without any falling of the curtain (for the scenic system had long permitted of visual transformations), came the opening act of the pastoral—a simple rendering of the old story of the Judgement of Paris. In this, the main theme, the unity of place was strictly preserved, every one of the five acts taking place in the same bosky environment. It was only in the



ASTREA INTERMEDIO SECONDO

intermedio, the audience beheld the Palace of Fame—a gloriously translucent edifice surmounted by a tower. The scenery, it should be noted, had been provided by Giulio Parigi, the mentor of Callot. Fame, arrayed in a robe all covered with eyes, ears, and tongues, and carrying her silver trumpet, appeared above. Bursting into song, she told how hers was the happiness to show to the newly-wedded couple a vision of the noble phalanx of bygone heroes in whose veins once ran the blood of Austria and of the Medici. She sang of their glory as they appeared, and then the mimic ancestors of Duke Cosimo and his bride gave lyric expression to their egotism. The deeds they had done were as nothing to those which would be effected by the long line of demi-gods that should spring from the new alliance.

intermezzi that variety of scene was permitted. Advantage may perhaps be taken of this halting place in our narrative to point out that the contemporary etchings of the various intermezzi—herewith reproduced—so far from depicting a photographed moment, are really composite pictures, and aim at presenting all the various mechanical effects—such as opening and descending clouds, aerial flights and apotheoses, seen throughout the interlude. Making due allowance for this peculiarity, they are mutely eloquent of the surprising degree of excellence to which stage mechanism and the art of scenic illusion had been brought in Italy at the dawn of the seventeenth century.

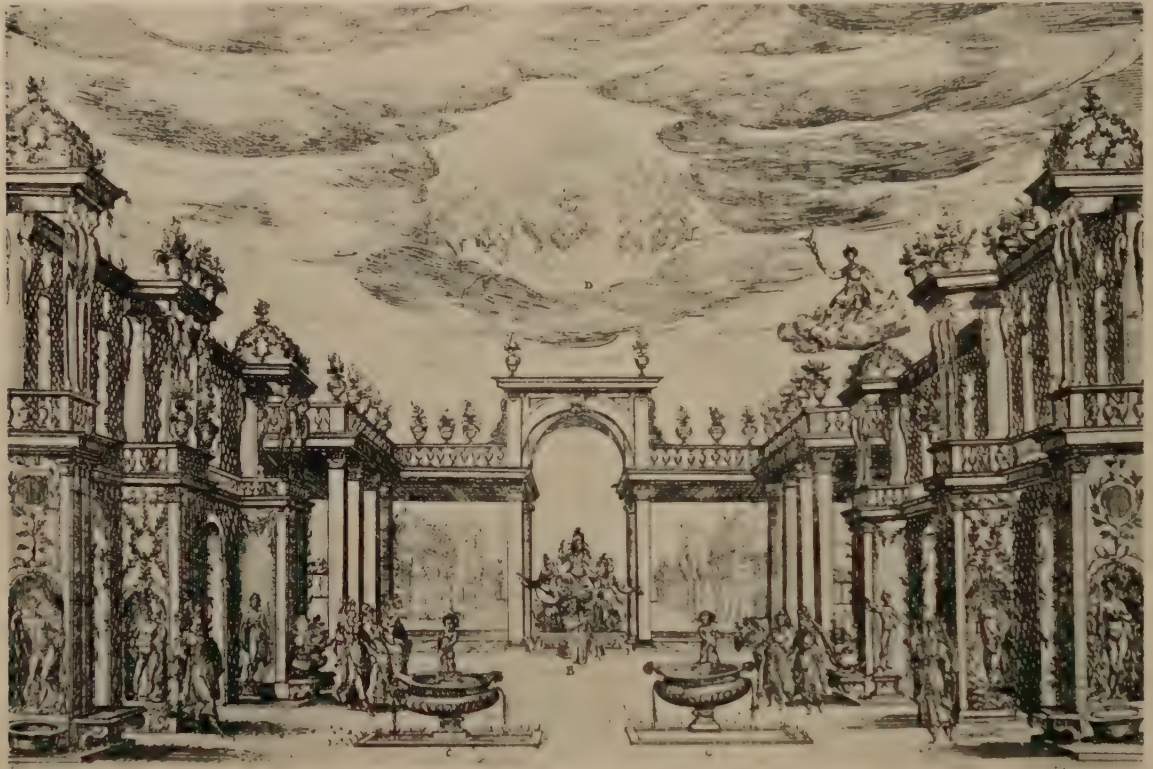
With the close of the first act of the pastoral, a swift alteration of the back scene led up to the

The Connoisseur

second interlude. In the distance was seen Florence, and on the foreground a grotto, with Father Arno leaning on his urn; beside him was a crowned lion holding a fleur de lis, the emblem of the state, and near at hand stood his attendant nymphs. Amid the melodious strains of an unseen chorus, a cloud descended bearing Florence's especial divinity—the goddess Flora, who hinted in song to Arno and his train of glad tidings. No sooner had the cloud disappeared, after leaving its charming freight on terra firma, than the

After the second act of the pastoral came the third intermezzo, "The Garden of Calypso," showing one of those formal devices of the later renaissance which were icily regular in their architecture and splendidly null in their greenery. As one looks at the etching of the scene one recalls Pope's lines:—

"No pleasing intricacies intervene,
No artful wildness to perplex the scene;
Grove nods to grove, each alley has a brother,
And half the platform just reflects the other."



GIARDINO DI CALIPSO

SCENE OF THE THIRD INTERMEDIO

heavens were rent with lightning, and another cloud loomed in sight; this, suddenly opening, revealed to the astonished audience the goddess Astrea, seated on an eagle, and surrounded by a bevy of gracefully grouped maidens personifying Innocence, Purity, Simplicity, Moderation, Felicity, and the Golden Age. Astrea on her part predicted for the newly-wedded pair an unceasing supply of happiness and good fortune, and then her attendants encircled the eagle with a device bearing the Medecan arms, explaining the act by the prophecy that this particular conjunction would lead to the discovery of new worlds.

Another slice of the pastoral, and then, with the dawn of the fourth interlude, the audience found themselves transported to the shores of Brazil. After feasting their eyes on the parrots and the palm trees, the strange birds and weird animals that were characteristic of this scene, they saw with astonishment a large vessel coming towards the shore, with a Lion at the prow and the Florentine fleur de lis decorating the sails. Seated on the poop was Amerigo Vespucci, astrolabe in hand. His crew personified Hope, Courage, and Power. Just as the vessel reached the shore, the chariot of Tranquillity emerged from the other side of the stage. This had the aspect of a towering

A Primitive Italian Opera

and shapely rock, and was drawn through the waters by Tritons and sea-monsters. Seated on the apex was Tranquillity—arrayed divinely in blue and with a nest of halcyons by way of head-dress. The Furious Winds were chained to her car, and a group of little Zephyrs hovered around and beat the air softly with their wings while the goddess sang a madrigal. Then the heavens opened, exposing to view Immortality, seated on a globe in a garment of stars, and having as attendants Apollo and the Sacred Nine, as well

to convey it to his doughty henchman Cosimo II., every one fairly gasped. The greater the improbability the more delicate the compliment—and the Grand Duke was such a palpable weakling! Beyond the fact that the final intermezzo of "The Temple of Peace" outdid all previous outdoings in the way of flying effects and aerial groupings, and culminated in a grand allegorical ballet, it boots not to indulge in further description. But as typifying the influence the early seventeenth century intermezzi swiftly exercised



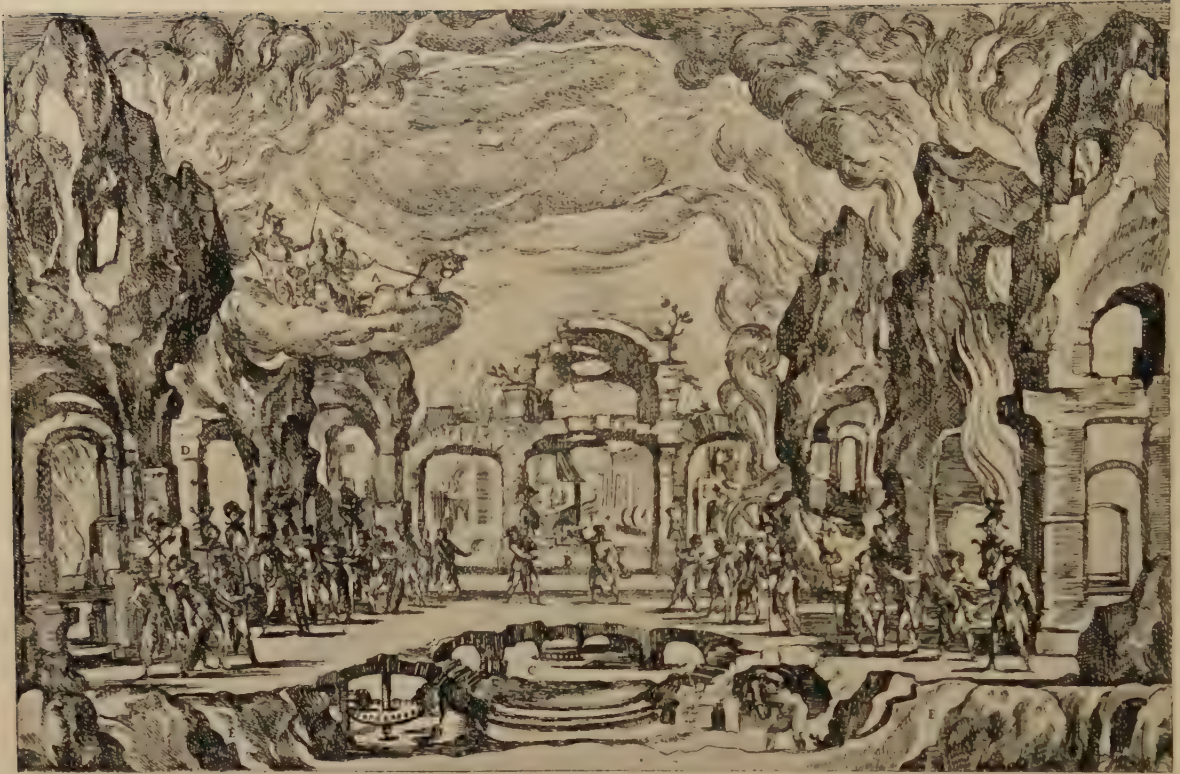
NAVE DI AMERIGO VESPUCCI

SCENE OF THE FIFTH INTERMEDIO

as Homer, Pindar, Virgil, Horace, Dante, and Petrarch.

The succeeding intermezzo, with its lurid flames and dense smoke, had somewhat the aspect of a mild inferno, but it represented nothing more terrible than Vulcan's smithy. Doubtless the audience wondered what subtle compliment to the house of Medici could be evolved from such surroundings, and awaited developments with some curiosity. Even when Mars appeared in the air seated in a chariot drawn by two bay horses, and having Victory and Glory as attendants, the solution of the riddle failed to suggest itself; but there had been a good deal of banging and clanging and anvil-ringing down below, and when Vulcan came forward with a brand new suit of armour, and requested Mars to be good enough

on the French *ballet de cour* and the English masque, it may be pointed out that a remarkable scenic effect in the final section of "Il Giuditio di Paride" can be definitely traced in its journey across Europe. By reference to the etching of "The Temple of Peace" it will be seen that as this prolonged epithalamium drew to a close, two clouds appeared, each bearing half-a-dozen personages, who managed—despite the loftiness of their altitude and the narrowness of their space, to go through some sort of dance. This perilous feat was emulated in a French ballet performed on March 19th, 1615, in honour of the marriage of the King of Spain. Later on the device crossed the Channel, and formed the crowning feature of the anonymous Whitehall masque of "Luminalia," given in 1638.



INTERMEDIO QUINTO DI VULCANO

So great was the vogue and so powerful the attractions of these over-shadowing intermezzi, that they were only got rid of finally by absorption. For this reason when, with the opening of the Venetian opera houses towards the middle of the seventeenth century, the Italian music drama

grew more homogeneous and came to give lyric exposition of a single theme, it had become imbued with the mythological tone and typical incongruities of the old interludes, and had taken over as invaluable assets all their magical scenic transformations and flying effects.



TEMPIO DELLA PACE SCENE OF THE SIXTH INTERMEDIO, WHICH BROUGHT THE PERFORMANCE TO A CLOSE



HER ROYAL HIGHNESS PRINCESS AMELIA

By Cheesman

After Sir W. Beechey

Pottery and Porcelain

The Chérémèteff Sèvres Porcelain

THE collection of old Sèvres porcelain, which is now to be seen at Mr. Asher Wertheimer's galleries in New Bond Street, is remarkable both for quality and quantity.

It is probably only those that have some experience of collecting china who are aware of the extreme difficulty of finding important specimens of old Sèvres, genuine in every particular—paste, gilding, decoration.

One may find a plate, a cup and saucer, or some small *cabaret*, perhaps here and there a pair of *sceaux*, but it is no exaggeration to state that with such exceptions as the Jones Bequest in the Victoria and Albert Museum, the Wallace Collection, Windsor Castle, and a few of our wealthy families' private possessions, there does not exist in London or Paris, the two great markets of the world for art objects, such an accumulation of genuine old Sèvres china as

the five hundred and twenty-five specimens which are now on view in a Bond Street Gallery.

The principal reason for this scarcity is the fact that, except for a short period of its career, the Sèvres manufactory did not sell its productions, but each specimen or service was especially designed and made either for the King's use or for presentation to some brother monarch, a Court favourite, or the Ambassador of some friendly nation whom he desired to honour and reward.

The old Russian family of Chérémèteff was at the zenith of its power and influence in the time of the Empress Catherine II., for whom a beautiful dessert service was made at Sèvres at a cost at the time of £13,500, the present value of which would probably be multiplied by ten, a single plate realizing nearly £200 when offered for sale.



TURQUOISE BLUE BASKET OF OVAL FORM, THE SIDES DEPRESSED IN THE CENTRE
Painted by Fouré, Gilding by Le Guay. Date, 1779. Height, $8\frac{1}{2}$ in.; Width, $10\frac{1}{2}$ in.



ONE OF NINETY-SEVEN PLATES OF A STATE SERVICE Painted by Boulanger, Dutaud, Sève (ainé), Tandart, Foure, Merault Maqueret, Pierre, Castel, Hunij Falot and Bar, Cornaille, Viellard, etc. The gilding by Chevaux, sen., Prévost, Le Guay. Bearing dates 1786 and 1787.



ONE OF NINETEEN PLATES OF A STATE SERVICE Painted by Aloncle, Sève, Pierre, Chapuis (ainé), Evans, etc. Date 1767.



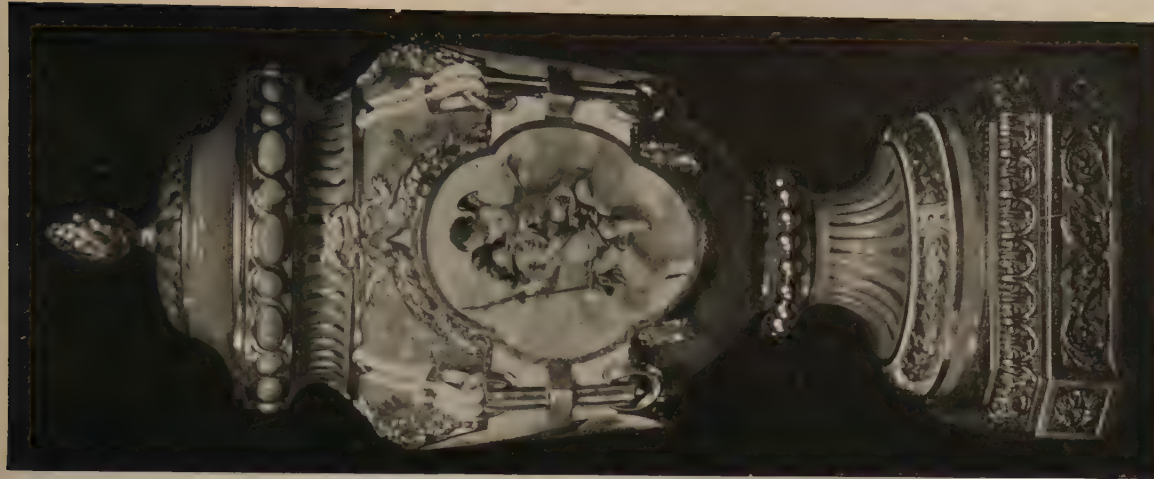
BOWL FROM A STATE SERVICE

13½ in. diam.



A PAIR OF OVAL VERRIÈRES WITH SCROLL FOLIAGE HANDLES From same service as the above

9¾ in. diam.



Painted by Doorn. Date 1764.

GARNITURE, consisting of three vases with covers. Brilliant turquoise ground richly decorated with gold and enriched with panels finely painted in enamel colours. The central vase 16 $\frac{1}{4}$ in. high; the others 14 $\frac{1}{4}$ in. high.

The Connoisseur

Members of this family held high office in the Army, Navy, and Diplomatic service, and in all probability it was to these latter, who were either Ambassadors to

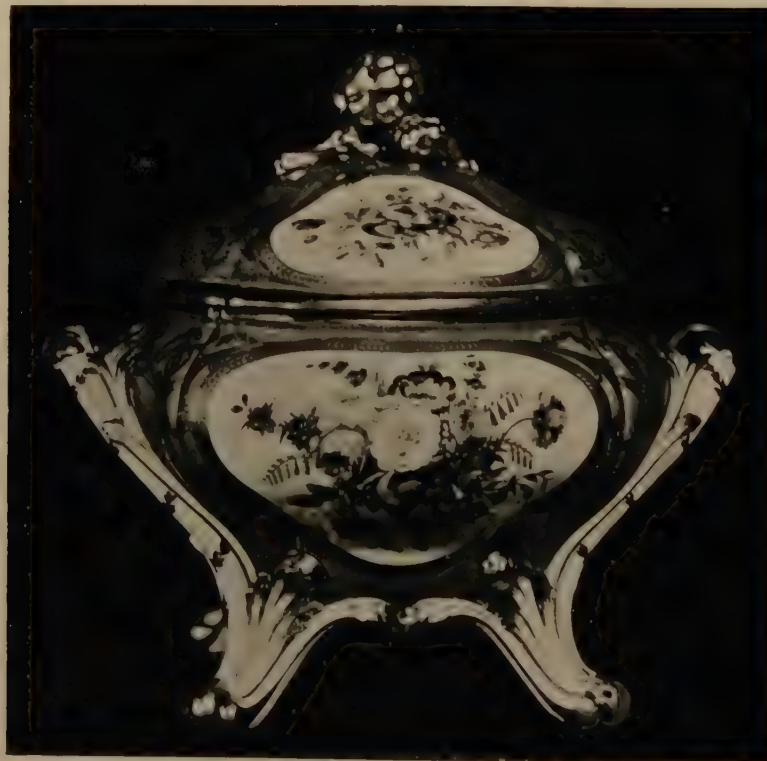
Every collector of china knows that the best period of the Sèvres manufactory was from the year 1753, when King Louis XV. first took an active and



HEXAFOIL DISH FROM STATE SERVICE 11 IN. DIAM.

the Court of France or sent thither on special missions, that the two great State services of Sèvres china and the other important specimens were presented.

pecuniary interest in its welfare, until a short time before the great Revolution, when the manufacture of a more serviceable but infinitely less delicate and



CIRCULAR-SHAPED TUREEN AND COVER FROM SAME SERVICE AS ABOVE 10½ IN. HIGH



A CYLINDRICAL ICE PAIL, WITH COVER,
Date, 1768 . 7 in. diam.



A PERFUME BURNER . Painted by Morin ; Gilding by Prevost
Date, 1780 . Height, 9½ in.



A QUATREFOIL-SHAPED OVAL TRAY
Date, 1753
11½ in. diam.



A TEACUP AND SAUCER . Similar to above . Bearing date 1753

artistic "hard paste" had succeeded the beautiful *pâte tendre*, and it is this period of the factory which is represented by the five hundred and twenty-five specimens of the Chérémèteff collection.

Two charming specimens, Nos. 510, 511, bear the date-letter A between the interlaced L, indicating the year 1753, and several pieces of one of the great State services are dated 1786, 1787, 1788.

Besides these two magnificent services and many independent specimens of great beauty, there are five examples which must at once arrest the attention of the connoisseur.

These are the garniture of three beautiful vases, of turquoise ground colour, with fine gilding and paintings by Dodin, the same artist who decorated part of

the fine service at Windsor Castle, and also a vase at Buckingham Palace. In mere money value this garniture is worth about £25,000.

Less important in point of size, but even more interesting, is a pair of tulip-shaped vases with panels at the sides, having infant satyrs modelled in very high relief. Figure work was so seldom done at Sèvres that these vases will doubtless be eagerly desired by wealthy collectors, if Mr. Wertheimer decides to sell the collection separately.

Our photographic reproductions will give the reader an idea of form and decoration, but only a cultivated taste can appreciate the beauty of colour and delicacy of material which the remarkable exhibit of old Sèvres affords the collector an opportunity of seeing.



TULIP-SHAPED VASE WITH RELIEF DECORATION



Scarabs

By Philip Whiteway

(Illustrated by R. H. Ernest Hill, A.R.I.B.A.)

COLLECTORS of antiques often possess some of these small model beetles—which, unlike mummies and monoliths, can be easily housed in the restricted cabinet of the average amateur.

In the classification and arrangement of his scarabs, the connoisseur is at a disadvantage, unless he happens to be an Egyptologist and the owner of an archaeological library. This is due to the fact that no concise illustrated article on the subject has yet appeared in any journal devoted to the interests of collectors. In the course of this brief paper we attempt to supply the virtuoso with information which may aid him in the study and arrangement of his specimens.

The scarab was a religious emblem hardly less revered by the Egyptians than the cross by Christians.

The usual form of this amulet is rather oval in shape, the upper part being carved into the similitude of a beetle, the lower one flat and engraved with hieroglyphics.

The prototype of the scarab was the *scarabæus sacer*, a beetle which is plentiful in Egypt. It appealed to the religious sense of the Egyptians, from the fact that it lays its eggs in matter which it rolls into the shape of a ball, and then buries it in rubbish. The eggs are eventually hatched with the aid of natural caloric. This process was looked upon as symbolising Death, Resurrection, and Immortality. The insect was sacred to *Khepera*, the Creator of all things.

The first known scarabs were cut out of soft stone such as steatite (soap-stone), and it is thought that they were uninscribed. In later years harder

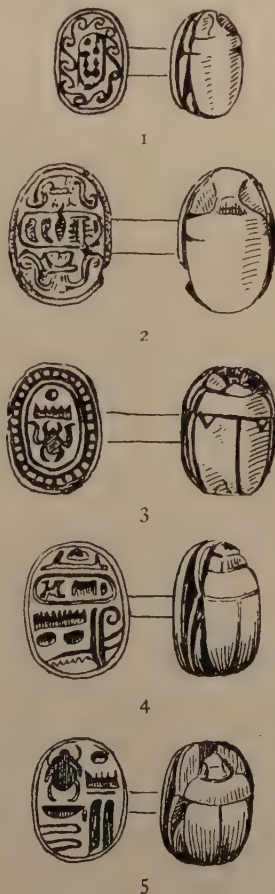
materials were employed, such as amethyst, lazuli, jade, cornelian, jasper, crystal, granite, etc. Gold and silver scarabs are known to exist. The vast majority, however, of these amulets are made of faïence, glazed blue or green, some being of a most beautiful ultramarine hue. All the latter are, we believe, derived from the Thebaid.

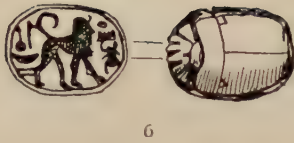
Scarabs are discovered in large numbers in both Upper and Lower Egypt. The greater part are found in tombs, usually in the sarcophagus itself. The richest sites for the scarab hunter are probably Bubastis, Memphis, Ekhmeen, and Thebes, the latter being the most prolific in results.

We have observed that there is a distinct difference in the scarabs derived from the two divisions of Egypt. Those from the south are generally richer in colour and glaze; those from Memphis and Bubastis, Fanis and Naucratis, are usually of a dirty white steatite, or pale green glazed faïence.

The handling of many hundreds of scarabs has convinced us that they can in most cases be dated with a fair amount of certainty, as the types found in tombs of which the dates are well authenticated are always similar in technique to those scarabs found in other undisturbed tombs of the same period. For instance, all the scarabs discovered with XIIth dynasty interments bear a family resemblance to the specimen we illustrate of that era (No. xvi.).

The hieroglyphics on the earlier scarabs are cut as if by an engraver of gems (No. vi.), after the XVIIIth dynasty the art displayed is feeble,



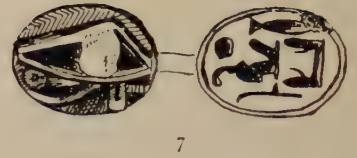


see a reversion to a simpler and better style.

The latest scarab beetles almost lose their scaraboid form, which is best seen in examples dating from the

and the type sprawling and involved (Nos. xv. and xx.). With the XXVIth dynasty a brief renaissance is ushered in, when we

fingers of the dead. Others, usually of green basalt, were placed on the breast of the mummy (No. xxviii.). A third



variety was placed in the cavity from which the heart had been removed in the embalming process. As a rule they are large in size and have a portion of



8



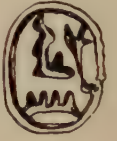
9



10



11



12

XVIIIth dynasty, when the legs of the insect are deeply cut, and its shape well defined (No. v.).

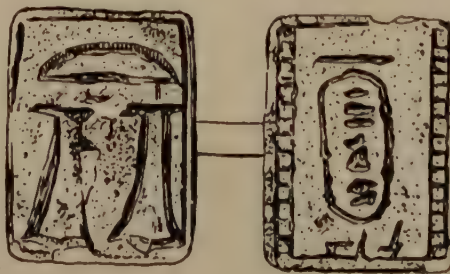
From the end of the XXVIth dynasty onwards, the scarabs become mere ovals, with scarcely any indication of insect shape.

One group of scarabs, which remained in vogue for close on two thousand years, is worthy of special mention. We refer to that class which has the inscription within a scroll, which is sometimes prettily interlaced (for an early example see No. i., and for a late specimen No. xvii.). This border was introduced during the XIIth dynasty, and it remained in use, with slight modifications, until the XVIIIth dynasty. In this spiral pattern we trace a close analogy with the "wave pattern" of the earliest Greek vases, a design suggested to the Hellenic draughtsman, so it is thought, by the crest of a breaking wave. Did the Egyptian artist derive the idea from some Ægean vase? That this comparison is not far fetched may be seen from the fact that quantities of scarabs have been found in the lowest strata at Ialysos in Crete, at Kamiros in Rhodes, and other primitive sites—which prove the existence of an early trade between the Greek world and Egypt, as early as 2,500 or 3,000 years B.C.

For convenience we will divide scarabs into two groups—funereal, and scarabs worn for ornament. Small amulets of the former class were set in rings and placed on the



16



15

250

the Egyptian Bible—the "Book of the Dead"—the "Chapter of the Heart," engraved on them.

Scarabs worn for ornament are very numerous, and we can easily conceive that the early custom of placing these amulets on the dead was soon imitated by the living; more especially as Khepera, the Creator, was the God of the quick as well as of those who had made the last sad journey to the sunset shore of the Nile.

During life the Egyptians wore their scarabs as rings and on necklaces, and at death they were buried with their owners. Very frequently when the mummy of a great personage is unrolled, scarabs bearing the deceased man's name and titles are found wrapped up in the cere cloth.

Scarabs were also used as seals; the royal ones figured in this paper—excepting those of Thotmes III.—were doubtless employed for this purpose.

Some collections include large scarabs of Amenhotep III., which commemorate his lion hunt in Asia between the first and tenth year of his reign.

Royal scarabs may readily be recognised from the fact that the king's name is inscribed on them in a cartouche or oval. In some cases the monarch's name occupies the entire surface (No. xiv.), in others it is accompanied by an inscription (No. vii.). In some cases, no doubt, royal scarabs were the actual seals of the sovereign and his



17

Scarabs



18

officers of state. They were also placed with foundation deposits in buildings erected by the king whose name is inscribed on them.

In other cases, Thotmes III. for example, the name was re-duplicated as a charm from generation to generation.

The earliest scarab to which a date can be attached is one of King Neb-ka-ra, the first king of the Third Dynasty, who reigned about 4300 B.C.

The latest scarabs were made somewhere about the beginning of the Christian era.

NOTES ON THE ILLUSTRATIONS.

1. Sebek-hotep III. Glazed steatite. XIIIth Dynasty. 2400 B.C. Unique.
2. Uncertain Royal. Middle Empire. Steatite. After 3000 B.C.
3. Tahutimes III. Green faience. 1503-1449 B.C. XVIIIth Dynasty.
4. Tahutimes III. Steatite. 1503-1449 B.C. XVIIIth Dynasty.
5. Tahutimes III. Steatite. 1503-1449 B.C. XVIIIth Dynasty.
6. Tahutimes III. Green glazed steatite. 1503-1449 B.C. XVIIIth Dynasty.
7. Queen Hatshepsut. Glazed steatite. 1516-1481 B.C. XVIIIth Dynasty.
8. Amenhotep III. and Queen Tyi. Green faience cylinder. 1414-1379 B.C. XVIIIth Dynasty.



19

9. Akhenaten (Amenhotep IV.). Steatite. 1383-1365 B.C. XVIIIth Dynasty.

10. Horemheb. Glazed steatite. 1332-1328 B.C. XVIIIth Dynasty.

11. Ramessu I. Green faience. 1328-1327 B.C. XIXth Dynasty.

12. Ramessu II. Green faience. 1275-1208 B.C. XIXth Dynasty.

13. Shabaka. Steatite. About 665-652 B.C. XXVth Dynasty.

14. Psamtik I. Glazed steatite. 666-612 B.C. XXVIth Dynasty.

15. Uncertain Royal. Faience. New Empire.



21

16. XIIth Dynasty. Glazed steatite.

17. Nefer-ka. XIIIth - XVIth Dynasty.

Glazed steatite.

18. Heru-hes-tet. XIIIth-XVIth Dynasty. Ivory.

19. Hes-Heru-ti. XVIIIth Dynasty. Glazed steatite.

20. XVIIIth Dynasty. Steatite.

21. XVIIIth-XIXth Dynasty. Steatite.

22. XXVIth Dynasty. Steatite.

23. XXVIth-XXXth Dynasty. Steatite.

24. Ditto ditto ditto

25. XXVIth Dynasty. Lapis lazuli.

26. Ditto Steatite.

27. XXXth Dynasty. Faience.

28. About XXVIth Dynasty. Faience and stone.

(The above-mentioned scarabs are in the collection of the writer of this article.)



23



21



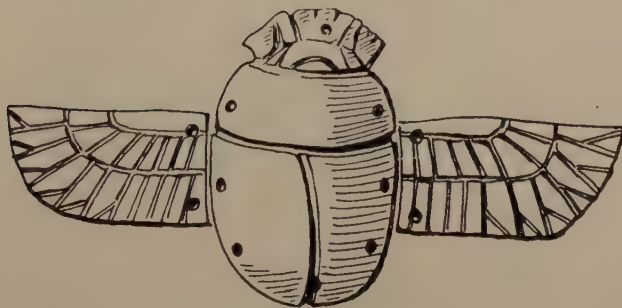
25



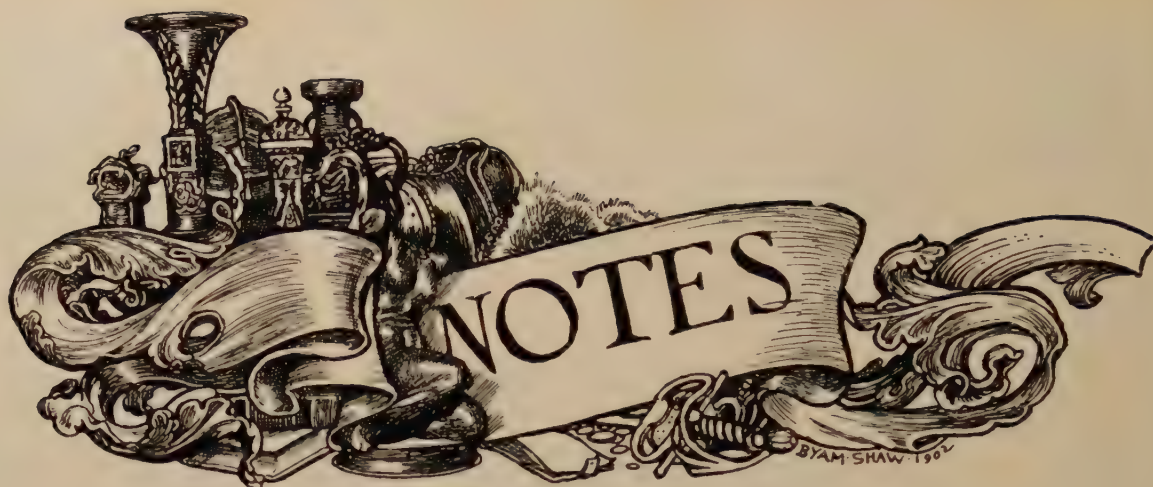
26



27



28



QUITE recently the Museum of the Thermæ of Diocletian has been enriched by the marvellous bronzes from the ships sunk in the Lake of Nemi, and this fact has assumed the importance of a veritable national event in Rome, where the public have crowded to admire these remains of imperial splendour and power. The story of the attempts made to recover the sumptuous galleys, of which these bronzes formed part, is most curious and interesting. Ever since the obscure days of the middle ages there has been a tradition among the inhabitants of Nemi and its neighbourhood that a large ship of the emperors was sunk in the lake, and already in the fifteenth century the writer, Flavio Biondi of Forli, mentions

The Ships of Caligula in the Lake of Nemi

were placed machines with very long cords and hooks. Good swimmers from Genoa dived into the lake and, having reached the bottom, affirmed the existence of two ships and fixed the hooks to their rotten keels. But the attempt failed, and only a piece of one of the prows was recovered.

About a century later, in 1535, the famous Bolognese architect, Francesco de Marchi, made further personal investigations, using a diving apparatus which, though of a primitive nature, enabled him to work under water for one or two hours. This apparatus had been invented by a certain maestro Guglielmo Lorenese, who by its use had been able to recover the cannon of a galley foundered near Civita Vecchia, and was one of the first attempts of the kind. De Marchi



MEDUSA HEAD FROM CALIGULA'S SHIP

particulars of the explorations made in 1446 under the direction of Leon Battista Alberti, at the expense of Cardinal Colonna. A lot of empty barrels were tied together so as to form floating bridges, upon which

made several descents, which he described in his book *Della Architettura Militare*, but had no better luck than Alberti, and only recovered a piece of enamel from the lower deck of a boat. With a more perfect



FOX HUNTING: "THE FIRST OVER"
FROM AN ORIGINAL UNPUBLISHED DRAWING
BY HENRY ALKEN

apparatus, the Roman Annesio Fusconi attempted once more in 1827 to raise the ships which were believed to have belonged to Tiberius. This time numerous terra-cotta tubes were brought to the light, besides pieces of porphyry and serpentine pavement, capitals, pieces of metal work, and very long beams, which, it was said, were acquired for the Vatican Library. But in spite of all researches, no trace of these objects is to be discovered.

Nothing was done since 1827 until our own days, when, by permission of the Italian Government, a private citizen took up once more the researches which resulted in the recovery of the bronzes which are now in the Archæological Museum of the Thermæ of Diocletian. Magnificent bronze animals' heads holding in their mouths the rings for the ropes,



BRONZE RELIEF HAND FROM CALIGULA'S SHIP

and now acquired by the Italian Government.

All these pieces help to give an idea of the sumptuous luxury of these ships, in which the explorers also saw some statues and other ornaments that could not yet be removed. Built by Caligula, as appears from the inscriptions stamped on the lead tubes brought to the light, they were paved like palaces with precious marble. Every hidden corner of these extraordinary constructions, made to delight the wild fancy of the cruel Emperor, was adorned with chapels, fountains, artistic bronzes, porticoes, and jutties.



BEAM HEAD FROM CALIGULA'S SHIP

column heads and supports for the galleries at the sides of the Roman ships, a marvellous Medusa head which decorated the end of a rectangular beam, a bronze chain-wale belonging to the prows, a most beautiful railing that may have served as parapet for the galleries, capitals and small columns of bronze, a copper gargoyle, pieces of glass paste and lead tubes, a relief representing a forearm and hand—these objects represent the treasure recovered by the divers from the bottom of the lake,



BRONZE LION'S HEAD FROM CALIGULA'S SHIP

ANDREW MARVELL, the subject of one of our colour plates in this number, was born at Winestead-in-Holderness, Yorks., in 1621. Educated at Hull Grammar School, of which his father was master, he matriculated at Cambridge in 1633, and obtained his B.A. five years later. Whilst at college he contributed to the *Musa Cantabrigiensis*, and on the sudden death of his father in 1640 he travelled abroad, returning in 1646. He was then engaged as tutor to Mary, the daughter of Lord Fairfax, during which period he wrote *Poems of the Country*, of which Charles Lamb wrote in such high praise. Introduced to Milton by Fairfax in 1652, and failing to obtain a Government appointment, he accepted the position of tutor to Cromwell's ward, William Dutton. Chiefly owing to his knowledge of foreign languages he was eventually appointed assistant to John Milton in the Latin secretaryship, only holding the post however for one year. A strong partisan of Cromwell, though his belief in the monarchical theory, as shown by his well-known line, "'Tis godlike good to save a fallen king," remained unshaken, he entered Parliament as member for Hull during the time of Richard Cromwell, continuing to hold his seat at the Restoration, receiving the authorised 6s. 8d. a day while Parliament sat. He was one of the first to recognise the genius of his friend Milton's *magnum opus*, *Paradise Lost*.

As a political satirist and in the House he was so antagonistic to the Government of Charles II. that an attempt was made to buy his adherence, which, to Marvell's credit, proved unsuccessful. He died suddenly in 1678, rumour being current that he had been poisoned by one of his many enemies, and was buried in the church of St. Giles-in-the-Fields.

His reputation as a political pamphleteer is high, but his chief fame is as a satirist. His personal appearance can be judged from the plate given in the present number, and from Aubrey's description. "He was of a middling stature, pretty strong set, roundish faced, cherry cheeked, hazel eyed, brown haired. In his conversation he was modest, and of very few words." Several lives of Marvell have been written, one of the best being by J. Dove, published in 1832.

THE picture of Miss Murray, of which a full page illustration is given, is one of Sir Thomas Lawrence's last works. It was first exhibited in 1830, being included in the collection of the artist's works which was gathered together in the British Institution after his death, and has since

then been shown in the "Fair Children" Exhibition of the Grafton Gallery in 1895.

It was included in the selection of the fifty "Choicest Works" of Sir Thomas Lawrence, P.R.A., published by Messrs. Graves between 1835 and 1846, the subject being then engraved by George H. Phillips in 1839, and it was also engraved by G. T. Doo, R.A. in 1834.

It has always been considered as among the most successful of Lawrence's deservedly admired pictures of childhood, and the delightful manner in which the charming little maiden is portrayed will cause most people to coincide in this opinion. A captious critic might point out that in this as in other of the artist's pictures of children he has made his sitter a little too precocious for her age, as she could not have been over four at the time the canvas was painted. Miss Murray was born in 1826 and was the daughter of General Sir George Murray, a distinguished officer and politician; she subsequently married Captain Boyce, her father's aide-de-camp.

WE reproduce as a colour plate in this number the fourth of the interesting series of unpublished original drawings by Henry Alken.

Colour Plate
by Henry
Alken

Henry Alken was said to have been originally huntsman, stud groom, or trainer, to that famous sportsman the Duke of Beaufort. His earliest productions were published under the signature Ben Tallyho, but in 1816 he issued with his name "The Beauties and Defects of the Horse." From this date he produced many sets of etchings of sporting subjects, mostly coloured, and frequently of a humorous character, the chief of which was the *National Sports of Great Britain*, with 50 coloured plates, which appeared in 1821. He also illustrated the works of Apperley, Surtees, and others.

His fertility was amazing, but much of the work of his sons, one of whom was named Henry, is attributed to his pencil. His work is remarkable for its freedom of handling and for the happy choice of subject, which rendered it very popular in his day.

AN interesting loan and art exhibition is to be held at Marske-by-the-Sea during August, consisting of

art objects lent by residents in the neighbourhood. The exhibition, which is under the patronage of the Marquess of Zetland, will include old prints, coins, medals, pewter, and objects of local interest, and it is intended that a series of "lecturettes" will be given during the course of the exhibition.

THE fame of Nicola da Guardiagrele, the charming Abruzzese goldsmith, has of late been considerably en-

hanced. The numerous processional crosses left by him in the obscure churches of the Abruzzi are generally known, as is also his wonderful silver altar of Teramo Cathedral, but nobody would have expected to find in the recent Chieti Exhibition a picture painted and signed by the goldsmith of Guardiagrele. Now Nicola reveals himself as well as a

sculptor in the beautiful stone *Annunciation*, of which only a faint idea can be given by the photograph here reproduced. Having been taken from an old convent, this Annunciation was found in the gallery of an important Roman art dealer, and was sequestered by the Italian Government. The beautiful figure of the almost child-like Virgin is treated with exquisitely delicate sentiment. With her head gently inclined, she seems to tremble with joy and fear at the revelation of the great mission announced to her by the Archangel Gabriel. As in the reliefs of the Teramo altar, Nicola da Guardiagrele proves himself in this work completely under the influence of Tuscan art, but does not reproduce the forms of Ghiberti, but rather seems to have drawn his inspiration from the examples of other Florentine sculptors of the early fifteenth century. But in this imitation the Abruzzese artist did not renounce his own individuality, and reproduced the type of the women of his own district, investing the whole group with an absolutely rustic ingenuousness. The beautiful sculpture, which was discovered by Corrado Ricci, will soon be added to the National Museum of Florence.

THE illustration represents a brooch



THE ANNUNCIATION

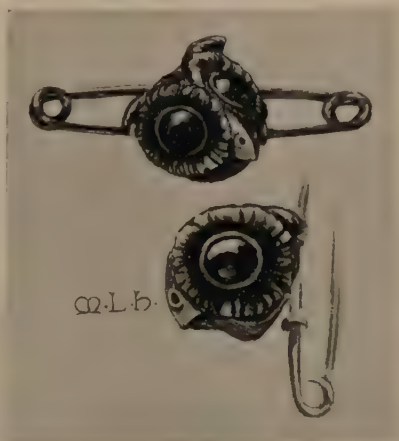
BY NICOLA DA GUARDIAGRELE

made from a poison-box, dating from the times of the Medici. The owl's head, which is of oxidised silver, with a gold beak and ruby eyes, was mounted on a pin, and the whole of the upper part of the head, including beak and eye circles, formed the lid of the box, the hinge being behind the ears. Inside the head tiny gold letters are let into the silver (a feat in itself which makes one remember that the Florentine jewellers of the period were the finest in the world), forming the words "Eterna fede."

THE colour plate in the present number of H.R.H. Princess Amelia, by Cheeseman, after Sir W. Beechey, represents that unfortunate Princess towards the close of her brief life.

H.R.H. Princess Amelia

The youngest daughter, and last and fifteenth child of George III., she was born August 7th, 1783. Always delicate, she also suffered from lameness. Taking to her bed in August, 1810, when all the world was celebrating her father's jubilee, she died in the following November, aged 27, being buried at Windsor. Just before her death she presented a ring composed of a lock of her hair under crystal set round with diamonds to her father, a little act commemorated in verse by Peter Pindar and others.



POISON-BOX BROOCH

THE sixth volume of the above begins with John Wright Oakes, A.R.A., the Liverpool landscape painter, and ends

The Royal Academy of Arts A Complete Dictionary of Contributors and Their Work, by Algernon Graves, F.S.A. Volume VI.

with A. V. Rymdyk, who is probably to be identified with the Andrew Remsdyke mentioned in *Bryan's Dictionary*. Between these two names there are the records of over 1,600 artists, many of them men of great celebrity, and one or two of whom must be ranked with the immortals. Sir Joshua Reynolds is unquestionably among these, for even if the first president of the Academy is not now given the unquestioned pre-eminence awarded him in his lifetime, he still

remains the most commanding and interesting figure in the annals of English art. His was an heroic age, and he was the painter of it. The list of his sitters includes almost every notable personage of the time. He was in the midst of his career when the Academy was founded, but the twenty-one years—1769-1790—during which he occupied the presidential chair were his most prolific, and in them he produced his greatest works. His exhibits in the Academy number 250, of which some 220 are portraits. Less than a dozen of the latter are identified by name in the official catalogues. Mr. Graves, however, has been so successful in his research for the omissions that he has filled the ellipsis in over 200 instances, and thus rendered the record one of supreme value to the student who is anxious to trace the gradual development of the artist's style. In many cases he has appended Walpole's criticisms of the works, which, though sometimes unjust, are always interesting. Perhaps, in one or two instances, Mr. Graves might have been a little more explicit in his titles, even at the cost of endorsing a few of them with the word "probably"—a term which he seldom deigns to use. Thus the portrait of Mrs. Abington exhibited in 1771 was almost certainly the charming one of her in the character of "Prue," her equally well-known picture as "Roxalana" appearing in 1784. The "St. John" of 1776 may be identified as the one in which Master Wynn personates the young saint, and the full-length portrait of Mrs. Siddons in 1784 as the famous one of the actress as the "Tragic Muse." The Countess of Salisbury shown in 1781 has now a costume of a later date, as Sir Joshua subsequently repainted the lady's dress.

Though almost as great an artist, Sir Henry Raeburn's record is not nearly so complete nor interesting as that of Reynolds. He makes his first appearance in 1792, the year of the latter's death, but in the eighteen years between this and 1810 he is only represented on four occasions. The success of his portrait of Sir Walter Scott, whom he painted with his two favourite greyhounds, Douglas and Percy, caused him to turn his attention southwards, and from 1810 to 1823 he was a regular contributor, altogether fifty-three works standing to his name, of which only five were portraits of ladies.

Of the other notable artists in the present volume it is remarkable what a large proportion are portrait painters. It may be hoped that in the near future Mr. Graves may

find time to compile a dictionary of English portraits, but in the meantime his present work will serve as an invaluable book of reference to those who have occasion to find out what portraits exist of well-known English personages from the latter half of the eighteenth century and onwards, and by whom they were painted. The number of portraits recorded is something prodigious. Taking the lists of only a few of the better-known practitioners in this branch of art, we find that A. J. Oliver, A.R.A., has exhibited nearly 200; John Opie, R.A., 110; W. W. Ouless, R.A., 180; William Owen, R.A., 190; George Patten, A.R.A., 100; Thomas Phillips, R.A., 320; H. W. Pickersgill, R.A., 350; R. R. Reinagle, R.A., 120; George Richmond, R.A., 190; Sir W. C. Ross, R.A., 300; and John Russell, R.A., 330. Even the artists who are not generally reckoned among the portrait painters materially swell the list. There are about forty portraits in W. Q. Orchardson's century of exhibits, John Pettie, R.A., has fifty in 120, Sir E. J. Poynter, P.R.A., is responsible for over thirty, Val Prinsep, R.A., for nearly the same number, and Sir W. B. Richmond, R.A., for over fifty.

Amongst the interesting records of artists not noted for portraiture are those of Alfred Parsons, A.R.A., J. F. Poole, R.A., Samuel Prout, John R. Reid, Philip Reinagle, R.A., S. W. Reynolds, Briton Riviere, R.A., David Roberts, R.A., and Thomas Rowlandson. There are, unfortunately, two great names altogether absent, viz., George Romney and Dante Gabriel Rossetti, both of whom never contributed to the Academy when alive, though their pictures have often appeared there since in the exhibition of deceased British masters.

ALL who are interested in the fascinating subject of the evolution of clothes, the full history of which is still untold, will gladly welcome this eloquently written and richly illustrated volume, which is practically an account not only of American, but of European costume in the seventeenth and eighteenth centuries, for the colonists of the new lands beyond the sea clung with pathetic affection to the costumes

of their native lands, and carefully copied the changes that took place in them as time went on, rarely, if ever, indulging in any modifications to suit their own different environment. Beginning with the English in Virginia, Maryland, the Barbadoes and Carolina in the early seventeenth century, Mrs. McClennan, who has collected with infinite patience an overwhelming mass of material from a great variety of sources, including private correspondence and ephemeral contemporary literature, passes in exhaustive review the garments worn by every section of each community, lightening up her narrative with many interesting anecdotes of the owners of the costumes described, and giving, in addition to a very great number of excellent reproductions of complete costumes, some of them in colour after the drawings of Sophie B. Steele, portraits, etc., descriptions and figures of numerous details, such as veils, gloves, shoes, ruffs, belts, pockets,

Historic Dress in America By Elizabeth McClennan (London: John Lane 42/- net)

goloshes, pattens, fans, etc., bringing out vividly the contrasts between the styles adopted by the different nationalities, the way in which the characters of the wearers were reflected in their clothes, and incidentally revealing something of the pathos inseparably connected with the relics of a vanished past, that have been treasured up from generation to generation by the descendants of the original owners. From their very earliest babyhood the children of the colonists, Mrs. McClellan explains, wore distinctive costumes; artisans, officials, lawyers, merchants, male and female slaves, gentlemen and their wives, domestic servants, etc., could be recognized by their clothes at a glance, and elaborate inventories were drawn up of the wardrobes of aristocratic families, which are amongst the most reliable sources of information on the subject of dress. Many of these inventories are transcribed *in extenso* in this most valuable publication, which also gives several lists of pedlar's wares, quaint old songs and ballads, in which clothes are alluded to, descriptive advertisements of runaway slaves, private letters, etc., some of the last naïvely betraying the terrible anxiety endured by the writers when consignments from Europe of new garments were delayed in transmission, and the excitement caused by the arrival of the dressed dolls, which were to the women of the day what modern fashion-plates are to the fair sex of the present time.

Specially fascinating are the chapters devoted exclusively to women's and children's dress in the eighteenth century, when exquisite needlework was in vogue; but throughout the whole volume there is not one dull page, and completeness is given to it by an elaborate glossary of technical terms that is in itself almost a *catalogue raisonné* of two centuries of costume.

MR. J. C. VICKERY, of 179, 181, 183, Regent Street, W., has been honored with Royal Sealed Warrants of appointment as Goldsmith and Jeweller, both to His Majesty the King and Her Majesty the Queen of Denmark.

ON Friday, June 29th, the Mayor of Brighton opened the 10th annual exhibition of the Clergy and Artists Association. The aim of the Association is to meet the growing demand for freshness and imagination, for personal expression by the artist, freed from mere conventionality and assumed tradition. The purpose is to reach those who are tired of the constant repetition of old forms, repeated and repeated, at second and third hand, lacking in any authentic artistic quality, and for which the artist is not required. The present exhibition includes the work of between thirty and forty artists and craftsmen, and is very representative of the best personal artistic work — pictures, cartoons, painted glass, books, metal-work, jewellery, embroidery, illustration, etc., the aim of the Association being to bring the clergy and others more into contact with the best work that is being

done. Amongst the prominent exhibitors are Louis Davis, A. H. Skipworth, W. Bainbridge Reynolds, Ernest Newton, J. D. Batten, Adelaide Hallward, Reginald Hallward, Mrs. Traquair, who sends some beautiful enamelled work, George Jack, Hugh Arnold, James Guthrie, Sir Charles Nicholson, and others. The exhibition is hung and arranged with great care, and was visited by a large number of people on the opening day. The Clergy and Artists Association, which was founded ten years ago, includes amongst its members the most representative artists in the direction of Church and other public work, and aims that public art and decorative work in this country should be given the individual and creative stamp of the artist. The offices are at 3, Old Sergeant's Inn, Chancery Lane, W.C.

THE editor wishes to inform the readers of THE CONNOISSEUR that the index is now ready. It consists of 109 pages, and includes upwards of 70,000 references, and as a work of reference it is invaluable to collectors, librarians, art dealers, etc.

The price is £1, as previously announced, but those who intimated their desire to subscribe before publication may receive their copy upon forwarding subscription price of 10s. to CONNOISSEUR Index Department, 2, Carmelite House, London, E.C.

Books Received

- The Rise and Fall of Reading Abbey*, by Jamieson B. Harry, M.A., M.D., 2s. 6d. net; *A History of Cambridgeshire*, by Rev. Ed. Conybeare, M.A., 3s. 6d. net. (Elliot Stock.)
- Constantinople*, painted by Warwick Goble, described by A. Van Millingen, 20s. net; *Greece*, painted by John Fulleylove, R.I., described by Rev. J. A. M'Glymont, M.A., D.D., 20s. net. (A. & C. Black.)
- Japanese Treasure Tales*, by Kumasaku Tomita and G. Ambrose Lee, 10s. net. (Yamanaka & Co.)
- Porcelain*, Oriental, Continental and British, by R. L. Hobson, B.A., 12s. 6d. net. (A. Constable & Co.)
- The Scottish School of Painting*, by William D. McKay, R.S.A., 7s. 6d. net. (Duckworth & Co.)
- Rembrandt*. Part V., by Emil Michel, 2s. 6d. net; *The Royal Collection of Paintings at Windsor Castle*. (William Heinemann.)
- Felicien Rops*, by Franz Blei, M. 1.25. (Bard, Marquardt & Co.)
- Chinese Art*. Vol. II., by S. W. Bushell, C.M.G., B.Sc., M.D. (Board of Education.)
- Fictitious Creatures in Art*, by J. Vinycomb, 10s. 6d. net. (Chapman & Hall.)
- Svenska Porträtt I. Offentliga Samlingar*, by N. Sjöberg. Drottningholm. (Hasse W. Tullbergs, Stockholm.)
- Turner's Liber Studiorum*, by W. G. Rawlinson, 20s. net. (Macmillan & Co.)
- Souvenir of the British Section at the St. Louis Exhibition, 1904*.
- The Pageant of London*. Vols. I. & II., by Richard Davey, 15s. net; *The Cities of Spain*, by E. Hutton, 7s. 6d. net. (Methuen & Co.)



THERE were several interesting features about the picture sales at Christie's during June, one of which was



the first really considerable attempt, on June 23rd, to "circulate" pictures by some of the modern French impressionists among English collectors, whilst another equally interesting and more successful experiment was tried on the following

Monday, when pictures by modern English artists, many of whom may be described as "graduates" of the New English Art Club, were sold at prices beyond what had been anticipated. The first sale of the month (June 9th) was a tame affair made up with modern pictures and drawings from various unnamed sources. Drawings: E. Duncan, *View of Spithead from the Isle of Wight*, 17½ in. by 15 in., 1857, 48 gns.; two by Birket Foster, each 6 in. by 8 in., *Children Gathering Berries*, 70 gns., and *Children Catching Fish*, 75 gns. Pictures: B. W. Leader, *Sunshine after Rain on the Llugwy, North Wales*, 1890, 90 gns.; J. S. Sargent, *Head of a Girl*, with red shawl, 13½ in. by 10 in., 150 gns.; Briton Riviere, *To the Hills*, 44 in. by 65 in., exhibited at the Royal Academy, 1901, 390 gns.; G. Bleibtreu, *The Battle of Gros-Beeren*, 23rd August, 1813, 80 gns.; R. Jordan, Dusseldorf, *A Merrymaking in the Tyrol*, 49 in. by 68 in., 1855, 95 gns.; T. S. Cooper, *At Even when the Sun is Low*, 30 in. by 50 in., exhibited at the Royal Academy, 1894, 72 gns. (Mitchell); G. D. Leslie, a picture with the legend,

"She paused and counted as the village clock
In measured numbers told the appointed hour,"

43 in. by 29 in., 52 gns. (at the Mendel sale of 1875 it realised 720 gns., and at the Brassey sale, 68 gns.); and P. W. Steer, *A Park Scene*, with figures, 15½ in. by 18½ in., 50 gns.

The sale of the following Saturday (June 16th) chiefly consisted of the important collection of modern pictures and water-colour drawings formed some thirty or forty

years ago by Mr. Thomas Agnew, a partner in the firm of Messrs. Thomas Agnew & Sons, and bequeathed by him for her life to his widow, who died some months since. The collection was formed at a time when the work of many of the artists represented was at its highest market value. In several instances, therefore, there has been a considerable "drop" in prices. The drawings included: D. Cox, *Rocky Landscape*, with a cottage and two figures, 10½ in. by 14½ in., 1849, 60 gns.; *On the Beach, Rhyl*, 10½ in. by 14½ in., 1854, 160 gns.; *A Woody Landscape, Harvest Time*, 10½ in. by 14½ in., 115 gns.; *Walton Abbey on the Thames*, 9½ in. by 14 in., 140 gns.; and *Returning from Market*, 7½ in. by 10½ in., 1836, 65 gns.; P. de Wint, *Bolton Abbey*, 11½ in. by 18½ in., 75 gns.; *Landscape*, with a watermill and figures, 11½ in. by 17½ in., 135 gns.; *River Scene*, with a pleasure barge and punt, 11½ in. by 18 in., 120 gns.; and *Woody Landscape*, 5½ in. by 12½ in., 52 gns.; C. Fielding, *Sailing Boat in a Breeze*, 5 in. by 8 in., 60 gns.; and *Mountainous Landscape*, with cattle on a road, 10 in. by 13½ in., 1839, 100 gns.; A. C. Gow, figures on a road, and a church in the distance, 10½ in. by 16 in., 1882, 52 gns.; W. Hunt, *Grace before Meat*, 21 in. by 13½ in., 200 gns. (this realised 370 gns. at the Baron Grant sale in 1877); Sir F. Powell, *Nearing Port*, 15½ in. by 26 in., 1881, 62 gns.; S. Prout, *The Arcade of the Rialto*, 11½ in. by 17 in., 95 gns.; three by J. M. W. Turner, of which the first two were engraved in the "England and Wales" series, *Colchester*, 11½ in. by 16 in., 500 gns.; *Ashby-de-la-Zouche*, 11½ in. by 17 in., 520 gns. (this realised 500 gns. at the Novar sale in 1878); and *River and Bridge*, with cows, 16½ in. by 24½ in., 75 gns.

The more important of the pictures were: R. Ansdell, *Gathering the Flock*, 30½ in. by 79½ in., 1870, 155 gns., and *Lytham Sandhills*, 21½ in. by 59½ in., 1886, 310 gns.; Rosa Bonheur, *Sheep by the Sea Shore*, on panel, 12½ in. by 17½ in., 1865, 510 gns.; E. W. Cooke, *Danish Craft on the Elbe, off Blankenese*, low water, 34½ in. by 53½ in., exhibited at the Royal Academy, 1872, 140 gns.; D. Cox, *Wind, Rain, and Sunshine, Lytham Sands*, 17½ in. by 24½ in., 220 gns.; W. P. Frith, *Hogarth brought before the Governor of Calais as a Spy*, 42½ in. by 59 in., exhibited at the Royal Academy of 1851, 310 gns. (this was purchased at the Brooks sale in 1879 for 1,000 gns.); P. Graham, *Waves Breaking over Rocks*, 15½ in. by

In the Sale Room

26½ in., 1873, 150 gns.; F. Holl, "*Gone*," 56 in. by 43½ in., 1877, 370 gns.; portrait of *Sir John Tenniel*, 23½ in. by 19½ in., 50 gns.; and *Faces in the Fire*, 15½ in. by 19½ in., 1886, 135 gns. (at the F. W. Topham sale in 1878 this realised 100 gns.); J. C. Hook, *Fisher-girls gathering Mussels*, 22 in. by 37 in., 1880, 220 gns.; J. Linnell, sen., *The Storm*, 35 in. by 57 in., 1853 (at the Fenton sale in 1879 this realised 510 gns.); J. Constable, *River Scene*, with cottages, bridge, and boats, on panel, 12 in. by 10 in., 260 gns.; Sir E. J. Poynter, *Diadumene*, 15½ in. by 9 in., 1884, 70 gns.; Sir J. Reynolds, portraits of *The Misses Paine*, daughters of James Paine, the architect, 60 in. by 54 in., painted in 1757, engraved by R. B. Parkes in 1866, 440 gns. (in 1873 this realised 210 gns.); and portrait of a *Young Boy in White Dress*, his hands joined before him, 24 in. by 20½ in., 630 gns. (this charming little picture was sold at Christie's in 1871 as by Gainsborough with the title of *Innocence* for 300 gns., and is very like Sir Joshua's portrait of *Master Philippe Yorke*, afterwards Viscount Royston, painted in 1787); J. N. Sartorius, *In Full Cry*, 27½ in. by 35 in., 1815, 200 gns.; and E. Van Marcke, *Two Cows Standing in a Pool of Water*, a third cow in the distance lying down, 14½ in. by 21 in., 505 gns. The Agnew collection of 122 lots realised £10,727 17s.

There were also the following pictures from various sources: Sir Alma Tadema, *A Safe Confidant*, on panel, 12½ in. by 8½ in., 220 gns.; H. Fantin-Latour, *Flowers in a Bowl*, 20½ in. by 24 in., 1882, 350 gns., and a *Basket of Grapes and a Pomegranate*, 12 in. by 17 in., 1875, 160 gns.; J. B. C. Corot, *Near Ville D'Avray*, 18 in. by 14½ in., 650 gns.; Edwin Ellis, *Netting Salmon*, 26 in. by 50 in., 80 gns.; F. Goodall, *The Post Office*, 40 in. by 57 in., 1849, 132 gns.; B. W. Leader, *Llynwellyn*, 29 in. by 51 in., 1875, 130 gns.; J. Macwhirter, *A Silver Gleam*, 23½ in. by 34½ in., 130 gns.; Laslett J. Pott, *The Cardinal's Lecture*, 36 in. by 57 in., 145 gns.; E. M. Wimperis, *Gathering Seaweed*, 30 in. by 50 in., 1882, 150 gns.; T. S. Cooper, *Morning*, 15½ in. by 21½, 1861, 105 gns.; and J. Zoffany, portraits of *Sutonium Grant and his Sister*, seated in an apartment attended by two Indian servants, 40 in. by 45 in., 260 gns. The total of the sale of 155 lots amounted to £14,243 15s. 6d.

The sale of June 23rd consisted of the collection of modern pictures and water-colour drawings chiefly of the continental schools, the property of a gentleman in Paris, to which reference was made at the beginning of this report. It may reasonably be assumed that many of the more important works were not actually sold. The pictures included: Joseph Bail, *Scouring the Pot*, 28½ in. by 23 in., 105 gns., and a boy in red coat, seated, smoking a cigarette, 17½ in. by 21 in., 95 gns.; G. Courbet, *Valleé de la Lone*, 27 in. by 40 in., 95 gns.; J. Ingres, portrait of a lady in white dress with green shawl, 23 in. by 28½ in., 50 gns.; Jules Lefebvre, *Le Vœu à la Madone*, 31 in. by 50 in., 1865, 65 gns.; E. Verboeckhoven, *Ewes and Lambs on the Sea Coast*, 28½ in. by 40 in., 1867, 235 gns.; and *A Peasant driving Ewes and Lambs into a shed*, 28½ in. by 40 in., 1867, 300 gns.; and F. Ziem, *La Corne d'Or*, 32 in. by 48 in., 260 gns.

A far more interesting sale was held on the following Monday, a day on which important sales are rare indeed. In this case the collection, that of Mr. Laurence W. Hodson, was received too late to be sold on a Saturday during the present season. Mr. Hodson's collection was formed with admirable good taste and judgement, and although the names of some of the artists represented are not yet known to the man in the street, the sale was in its somewhat limited way one of the most interesting of the season. It is more than probable that the £6,415 15s. which the 187 lots realised represent only an inconsiderable portion of what the collection cost to get together, but, all things taken into account, the sale must have been a very satisfactory one. The drawings included a long series by Aubrey Beardsley, including two pen-and-ink designs for "The Rape of the Loch," 52 gns., and another pair, *The Coiffing* and *The Death of Pierrot*, 35 gns.; W. Blake, *The Day of Destruction*, 16 in. by 13 in., 80 gns.; Ford Madox Brown, *The Nosegay*, 18½ in. by 12½ in., 62 gns.; several by Sir E. Burne-Jones, including *A Sibyl of Rome*, cartoon in black and blue chalk for window of Jesus College, Cambridge, 58 gns.; study in pastel and gold on blue ground for the bridesmaids in "The Marriage of Psyche," 21 gns.; seventeen illustrations and initial letters for an illuminated Virgil, never completed, and twelve designs for the twelve books of the *Æneid*, 410 gns.; and *The Ascension*, design in black and red chalk for a glass window, 45 gns.; Lord Leighton, six studies of children in black and white chalk, 23 gns.; Sam Palmer, *Driving Cattle through a Wood: Sunset*, 11 in. by 15 in., 52 gns.; eleven lots of drawings by D. G. Rossetti, including *How They Met Themselves*, pen and ink, 1851-60, 160 gns.; *Dr. Johnson and the would-be Methodist Ladies at The Mitre*, pen and ink, 1860, 65 gns.; *Head of Mrs. William Morris*, black chalk, 30 gns.; another, dated 1860, 42 gns.; J. M. Swan, *An Indian Elephant*, pastel, 9 in. by 10½ in., 32 gns.; four by J. M. W. Turner, *Brinkburn Priory on the Coquet*, 11½ in. by 18 in., engraved by J. C. Varrall in 1834 in the "England and Wales" series, 260 gns. (at the Gillott sale in 1872 this realised 1,060 gns.); *Mowbray Vale*, 10½ in. by 15½ in., 110 gns.; *Killiecrankie*, vignette, engraved by W. Miller in 1836 for Scott's "Tales of a Grandfather," 160 gns. (at the Novar sale in 1877 this sold for 200 gns.); and *St. Gothard*, 9 in. by 12½ in., 75 gns.; four by J. M. Whistler, *Venice*, pastel, 9½ in. by 7 in., 36 gns.; *Nelly*, pencil, 8 in. by 5½ in., 80 gns.; studies of nudes, black and white chalk, 12 in. by 8 in., 41 gns.; and a landscape, 7 in. by 9½ in., 22 gns.

The pictures included two by Ford Madox Brown, *Chaucer at the Court of Edward III.*, 48½ in. by 39 in., arched top, 1868, 250 gns. (at the Leyland and Bibby sales of 1892 and 1899 this sold for 100 gns. and 85 gns. respectively); and *Elijah and the Widow's Son*, on panel, 20½ in. by 13½ in., 1864, 65 gns. (this realised 42 gns. in 1892 and 135 gns. in 1899); J. Constable, *Storm Clouds*, on panel, 8 in. by 11 in., 75 gns.; Sir E. Burne Jones, *The Blue Angel*, 29 in. by 24 in., 160 gns.

A. Legros, *Cupid and Psyche*, 45 in. by 56 in., 170 gns.; Sir E. Landseer, *The Combat*, 18 in. by 22 in., 40 gns.; Sir J. E. Millais, *The Waterfall*, the original out-door study for the background to the portrait of John Ruskin, 9 in. by 13 in., 210 gns.; C. H. Shannon, *A Souvenir of Van Dyck*: Miss Kate Hargood in a Marmiton dress, 40½ in. by 38 in., 100 gns.; P. W. Steer, *The Japanese Gown*, 50 in. by 40 in., 1896, 130 gns.; two by W. Strang, *The Mother*, 46½ in. by 36 in., 60 gns., and *The Bath*, 47½ in. by 42 in. 1904, 50 gns.; G. F. Watts, *Neptune's Horses*, on panel, 22½ in. by 12½ in., 130 gns.; and early Italian School, *The Annunciation*, on the predella are subjects representing the birth, presentation in the Temple, and death of the Virgin, on panel, 45 in. by 47½ in., 540 gns.

The last sale of the month (30th) was also the most important, and will rank as one of the principal picture dispersals of the season, although the total (£30,791 15s. 6d. for 149 lots) was not a large one as totals go now-a-days. The pictures and drawings of the late Lady Currie constituted one-third of the sale (forty-five lots brought £6,945 4s. 6d.), and the rest of the pictures came from a variety of sources. The most important picture in the sale formed one of five lots "the property of a gentleman" (i.e., Mr. Walter R. Cassels), a fine example of J. M. W. Turner's late manner, "*The Rape of Europa*," 35½ in. by 47½ in., painted about 1836, or probably later, the whole expanse flooded with golden sunlight, to the left the blue waters are seen advancing in gentle waves, to the right a rocky shore is faintly indicated, Europa and the Bull are seen in the distance to the left; this picture was purchased by Mr. Cassels at Christie's in 1871 for 295 gns.; it now realised 6,400 gns., Messrs. Colnaghi & Co. being the purchasers. Mr. Cassels's property also included: Sir Joshua Reynolds, portrait of *Master Cox as the Young Hannibal*, in yellow dress resting his right hand upon a sword, 30 in. by 25 in., painted in 1759, engraved by C. Townley in 1792, 600 gns. (at the Earl of Dunmore's sale in 1870 it realised 480 gns., and at the Brooks sale 1871, 380 gns.); G. Romney, *Portrait of John Wesley*, the founder of Methodism, in brown coat with black gown, 30 in. by 25 in., painted for Mrs. Tighe in 1789 for £30, and engraved by J. Spilsbury, 720 gns. (at the Butterworth sale in 1873 it was purchased for 530 gns.); and P. Perugino, *Saint Francis receiving the Stigmata*, on panel, 24 in. by 20 in., 330 gns. (this came from the Novar sale, where it realised 260 gns. in 1878).

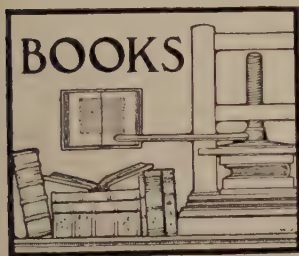
Lady Currie's collection included the following drawings by R. Cosway, *Mrs. Nesbitt Pitt* in white dress and cap, seated in a landscape, 9½ in. by 8 in., 300 gns.; "*The Fair Stepmother*," and ladies of the Loftus family, probably portraits of Lady Elizabeth Townshend, second wife of General William Loftus, M.P., and of his two daughters by his first wife, 5½ in. by 9½ in., 1,150 gns. (this charming work was engraved by E. Stodart in 1889, and a reproduction forms the frontispiece to F. B. Daniell's "Catalogue Raisonné" of Cosway's engraved works, 1896); *George IV. when Prince of Wales*, 9 in. by 5½ in., 305 gns. (this was engraved by L. Saillair in 1787, and

realised 72 gns. in the Beckett Denison sale of 1885); *Lavinia Lady Spencer as "Juno"*, 11½ in. by 8½ in., 1806, 95 gns.; and a lady seated on a couch holding a book and some flowers, 8 in. by 11 in., 170 gns.; three by John Downman were: portraits of *John Edwin, Comedian*, and *Mrs. Mary Wells*, in the play of "Agreeable Surprise," oval 16 in. by 12 in., 1787, 820 gns.—this was exhibited at the Royal Academy of 1788 (No. 452); *Miss Kemble*, in white dress and large white cap, 8½ in. by 7 in., 1784, 490 gns.; and a gentleman in blue coat, with powdered wig, 7½ in. by 6½ in., 1783, 95 gns.; Ozias Humphry, *Mrs. Abington*, in white dress, standing under an archway, 13 in. by 7½ in., 390 gns., from the Addington sale of 1886, 42 gns.; N. Lavreince, pair of interiors, with ladies and gentlemen, 11 in. by 8½ in., 1,040 gns.; and J. N. Moreau le jeune, "*Les Adieux*," 10½ in. by 8 in., engraved, 200 gns. Lady Currie's pictures included: A. Cuyp, *River Scene*, with sailing boats and figures, 24 in. by 29 in., 110 gns.; F. Guardi, *The Piazzetta of St. Mark's* and *The Quay of St. Mark's, Venice*, a pair on panel, 6½ in. by 10 in., 400 gns. (from the sales of J. Henderson, 1882, 38 gns., and W. Lee, 1888, £120); C. Janssens, portraits of *Lucius Carey*, 2nd Viscount Falkland, killed at Newbury, and *his wife Lettice*, daughter of Sir Rd. Morison, a pair, on panel, 28 in. by 22 in., 210 gns.

The various other properties included the following pictures. G. Morland, *Boys Bathing*, 28 in. by 36 in., engraved by E. Scott in 1804, 1,200 gns.; three portraits by Sir H. Raeburn, *Mrs. Johnston*, wife of Commodore Johnston, in white dress, with black lace scarf over her hair and falling over her shoulders, 35 in. by 27½ in., 1791, 1,500 gns.; *Dr. Adam Ferguson, LL.D.*, professor of Moral Philosophy at Edinburgh University, 49 in. by 39 in., 1,100 gns. (these were exhibited at Edinburgh in 1876, and again in 1884); and *Mrs. Robertson (née Inglis)*, of Alt-na-Skiach, in red dress, with white lace collar, 30 in. by 25 in., 1,250 gns.; Sir Joshua Reynolds, *Sir John Macpherson*, who succeeded Warren Hastings in India, in 1785, in red coat and white stock, 30 in. by 25 in., 255 gns. (this was purchased for the Scottish National Portrait Gallery); T. Gainsborough, *The Market Cart*, 73 in. by 60 in., one of several versions, 160 gns. (from the Northwick sale of 1859, when it realised 70 gns.); F. Cotes, portrait of *Lady Catherine Manners*, in white dress seated in a landscape, 36 in. by 27 in., 95 gns.; Sir J. Watson Gordon, portraits of Two Boys, 58½ in. by 45 in., 400 gns.; Sir W. Beechey, portrait of a Lady in white dress, with blue sash, 30 in. by 25 in., 120 gns.; J. Crome, *Buildings and Sheds on a river*, 19 in. by 24½ in., 160 gns.; G. Romney, portrait of a Gentleman in brown dress and white stock, 30 in. by 25 in., 300 gns.; a much battered picture covered with dirt, catalogued as "Hoppner," a portrait in white dress with light blue ribbons, 30 in. by 25 in., 650 gns.; Titian, portrait of a Lady in grey dress, on panel, 13½ in. by 11 in., 140 gns. (from the W. Graham sale of 1886, where it realised 60 gns.); Gentile da Fabriano, *The Adoration of the Magi*, on panel, 12½ in. by 24½ in., 210 gns. (from the W. Graham sale, 1886, 85 gns.);

G. Romney, portrait of *Mrs. Dorothea Morley*, née Jarvis or Jervis, in white dress with yellow sash, 30 in. by 25 in., 2,500 gns.; two by J. Hoppner, portrait of *Charles, 11th Duke of Norfolk*, in crimson robes with gold lace, ermine and black bows, 56 in. by 46 in., 450 gns.; and *Queen Caroline*, in black dress with black lace scarf on her head, 50 in. by 40 in., 400 gns.; G. J. Laquy, portrait of a Lady in red dress standing by a table, pouring milk into a jar, on panel, 17 in. by 14 in., 240 gns. (this realised 7½ gns. on June 3rd, 1836); Sir P. Lely, portrait of *Anne Hyde, Duchess of York*, in white dress and dark cloak, 86 in. by 50 in., 90 gns.; Sir A. Van Dyck, portrait of *James Stuart, Duke of Richmond and Lennox*, in black slashed dress, 85 in. by 5 in., 210 gns. (these two portraits were sold in 1888 for 61 gns. and 110 gns. respectively); and H. Walton, portrait of *Edward Gibbon*, historian, in buff coat and vest, on panel, 9 in. by 6¾ in., engraved by J. Fittler, 115 gns. (purchased by Mr. Lionel Cust for the National Portrait Gallery); this portrait was lent to the recent Exhibition at Oxford by Lord Sheffield.

THE sale of the 25th and 26th of May, to which reference was made on the last occasion, realised as



much as £7,590, although the catalogue contained but 384 lots. As pointed out, the Shakespearean quartos absorbed £2,086 of this amount, while large sums were obtained for several important manuscripts which cannot be described in a

few words. One of them, Walter Mapes' *Lancelot du Lac*, which sold by auction for £400 in 1871, now realised £500. It was in four post folio volumes, containing forty-five very fine miniatures drawn in colours, three of them reproduced in brown and annexed to the catalogue. This and other manuscripts, as well as a very interesting series of letters addressed to the Duke of Clarence by the celebrated actress, Mrs. Jordan, will doubtless be referred to elsewhere, but in any case are beyond the scope of this article, the former because they would need a detailed and lengthy description to render their merits intelligible, and the latter by reason of their nature. A transcript, or rather synopsis, of Mannert's *Compendium of German History*, in the handwriting of Thackeray, may, however, be mentioned with greater reason, since it is of a distinctly literary character. It was written on seventy-seven pages when the future novelist was still at Cambridge, and bore on the upper cover a pasted label with the title as given above and "W. M. Thackeray, 1831." This realised £51.

Among the many printed books sold on this occasion special attention must be devoted to two works by Lord Byron, unimportant, doubtless, under usual conditions, but very interesting under the circumstances. Both were presentation copies to the Baron von Lutzerode, and bore inscriptions in the handwriting of

the poet, dated from Pisa in July, 1822. *Don Juan*, cantos I. and II., realised £51, and *Sardanapalus* £69. These were original editions, and the latter work contained several corrections in the autograph of Byron. A letter to Medwin, printed in his *Conversations of Lord Byron*, explains why these books were sent to the baron, and they were the actual copies referred to in that letter. Baron von Lutzerode was an admirer who wished to make the poet's acquaintance. The latter declined the honour, and sent the books to mollify Medwin, who had sought to arrange an introduction. They must, therefore, be regarded as of historic interest. Blake's *Songs of Innocence*, 1789, is a book which always commands attention on the few occasions it is seen in the auction rooms, and a copy realised on this occasion £83. It was on seventeen leaves, printed in colours, and touched with colour by the artist himself. The finest copy of this work ever offered for sale was that belonging to the late Mr. F. S. Ellis. The *Songs of Experience* accompanied it, and the two together realised no less than £700, an amount only rendered possible by the ornamental borders which Blake had painted round each design, and which, so far as is known, were never duplicated. The works of Blake are noted for their peculiarities, and each copy has to be considered apart from all others in the first instance, and then compared with as many examples as can be obtained, every point of difference, minute or substantial, being tabulated and weighed.

Several other very important works appeared at this sale, and we notice, as shortly as possible, Shelley's *Queen Mab*, 1813, in the original boards, but repaired, with the first title and imprint, and verses to Harriet * * * * £100. Seymour Haden's *Etudes d'Eau Forte*, the twenty-five large etchings in proof state on china paper, £165 (in a portfolio, with Burty's description), and a collection of the very rare *Bulletins de la Convention Nationale*, £190. This series of placards issued by the National Convention to the armies, the clubs, and the provinces, covered the entire period between 21st September, 1792, and January, 1795, and bore reference to such important events as the trial and execution of Louis XVI. and Mary Antoinette, the assassination of Marat, the progress of the Terror, and the fall of Robespierre. Only five complete collections are known to exist, and this was one of them. It comprised 1,462 placards, folio size, of the greatest possible interest to historians and students of the period. A similar collection is known to have been sold privately for £400 a couple of years ago.

A second work by William Blake was sold by Messrs. Hodgson on May 29th. This was a somewhat inferior copy of the *Poetical Sketches*, an 8vo, printed in the year 1783. The price realised was only £16 5s., and a pencil note within the cover is in itself quite sufficient to explain why. This memorandum, which was in the handwriting of the late Mr. John Linnell, of Redhill, was to the following effect: "found in Mr. S. Palmer's store-room at Furze Hill House 3 copies of this book in sheets . . . I had this copy bound . . . it should have been left untrimmed at edges." In other words, the

binders had cut the book down, with the inevitable consequences. Sixteen years ago, a perfect, uncut copy realised £48, and would undoubtedly bring more now should it find its way into the auction room, so that the loss sustained by the owner of this particular book must be regarded as serious. Later in the day Burton's *Arabian Nights*, 16 vols., 1885-88, realised £27 (cloth extra), and Sir R. C. Hoare's *Ancient History of Wiltshire*, 2 vols., 1812-21, and the same author's *History of Modern Wiltshire*, 6 vols. in 12, 1822-43, together 14 vols., folio, £20 (half roan and boards, uncut). We have also a record of £23 5s. having been obtained for Sterne's *Tristram Shandy*, "made up" and therefore not particularly noticeable, were it not for the fact that the nine volumes were in their original grey wrappers as issued. The first volume belonged to the fourth edition, and the half-titles were missing from four of the others. The signature of the author was, as often happens, found in three of the volumes. A great deal of bibliographical lore attaches to this celebrated work of Sterne's, which, by the way, did not make its appearance complete after the fashion of modern novels, but, as it were, by instalments.

Messrs. Puttick & Simpson's sale on June 6th and following day would have been of little interest but for the presence of two works which cannot be overlooked. The first of these, *The Vicar of Wakefield*, 2 vols., Salisbury, 1766, may be passed with the remark that though the copy was not a particularly good one, two of the leaves being torn, it nevertheless realised £60 (original calf). Of much greater interest, because far more unusual, was the copy of the first edition of Gray's sixpenny pamphlet, the celebrated *Elegy wrote in a Country Churchyard*, 1751, 4to. Very few examples of this original edition have appeared in the auction rooms. In 1893, one realised £74, and £74 10s. was obtained for another on February 1st, 1897. There are also several other recorded prices of less note, but all alike, even the highest, must give place to the master-price realised on this occasion, viz., £95. Even this copy was not immaculate, two letters being missing from the word "Finis"; a small matter one might think, but to be taken into account nevertheless. Of Gray's *Elegy* it is related that General Wolfe, on the evening preceding the memorable battle of Quebec, repeated the, to him, prophetic line—

"The paths of glory lead but to the grave."

There are, we believe, two manuscripts of the Poem in existence, one having a stanza which does not appear in the printed version. Nearly a century ago Mr. T. J. Mathias, an ardent admirer of the Poet, had twelve copies of one of these MSS. taken off in facsimile upon vellum, a fact which may perhaps be worth remembering, as it is not generally known. One other point in connection with this sale may be mentioned, for though not important from a monetary point of view, it cannot be other than gratifying to the subscribers of THE CONNOISSEUR. In the vast majority of cases a popular journal, however excellent in quality, fails to maintain its

price in the auction room. This is intelligible, because a large number of copies being issued, their second-hand market value necessarily declines, and besides, a reduction in price is in accordance with the maxim that no man should expect to eat his cake and have it too. THE CONNOISSEUR has, however, more than maintained its position in the market. Putting all other matters aside, it has proved by no means a bad investment to those subscribers who have followed its fortunes from the beginning. They will be glad to hear that the first 57 numbers, in their original wrappers as issued, realised £3 5s. at this sale, and that is more than they paid for them—a circumstance so unusual that we proffer no apology for mentioning it.

The libraries of the late Mr. Harrison Weir, the well-known artist, and a number of other gentlemen, came up for sale at Sotheby's on the 6th of June and three following days. The catalogue was an extensive one, consisting of 1,527 lots, and these realised a total sum of £2,483. As a rule the books were of a very ordinary kind; indeed, it may truthfully be said that very few stand out prominently from the rest. A number of tracts relating to America, the most noticeable being *A Trip to New England*, printed in 1699, realised £34. These were bound together in old calf. Plutarch's *Lives of the Noble Grecians and Romans*, printed by T. Vautrouillier and John Wight, in 1579, folio, sold for £30 (russia extra), and four copies of Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, each in 4 vols., 8vo, 1899-1901, at sums varying from £35 to £50. That which brought the larger amount was extra-illustrated, and it may be gathered that the auction value of this scarce work has dropped from about £50 to something less than £40 during the last twelve months. Most art books have suffered greatly of late, a statement which might be verified by scores of instances. One will suffice. At this sale a large paper copy of Dr. Williamson's *Richard Cosway, R.A.*, 1897, realised £6 15s.; three years ago the small paper copies, of which 350 copies were printed, used to sell for about £8. The value of this work, which is a thoroughly good one, may rise again, as also may that by Graves and Cronin, but it is to be feared that the day of the average art-book has come and gone. We conclude the notice of this sale by pointing to that excellent ornithological journal, *The Ibis*, which realised £54 10s. The description was as follows:—Series 1 to 5 forming 30 vols. (half morocco), and series 6 and 7, and 1 vol. of series 8, in 52 numbers as issued, 1859-1901. In connection with this periodical it may be mentioned that the volume for 1879 sometimes has bound up with it a paper by A. Newton, entitled "More Moot Points in Ornithological Nomenclature." More frequently than not, however, it is missing.

On June 13th Messrs. Christie, Manson, and Woods sold an incomplete set of the *Mémoires et Aventures d'un Homme de Qualité*, printed at Amsterdam, in 8 vols., 1729-38. The sixth volume was missing, but each of the others contained the autograph of Madame de Pompadour on the title page, and her arms, in gold, on the cover. The price realised was £32 11s. Other

In the Sale Room

books also realised good prices at this sale, notably the first Aldine edition of *Ovid*, 3 vols., 1502-3, £11 (morocco extra); Rétif de la Bretonne's *Les Contemporaines*, 42 vols., 8vo, 1781-85, £16 (French calf); *Voltaire's Œuvres Complètes*, 70 vols., 1784-89, £14 14s. (half morocco extra); and Torquato Tasso's own copy of Pietro Bembo's works, printed in folio in 1525, £20 (vellum). This last-named volume had a great number of notes in the handwriting of Tasso, made by him while confined in the hospital of St. Anna at Ferrara, between the years 1579 and 1586. The edition of Voltaire, above-named, will be recognised as that printed by the Société Typographique at Kehl from Baskerville's types, which had been removed from England. Beaumarchais established a printing office at Kehl with the express object of publishing this celebrated edition, and is said to have expended some £120,000 upon it from first to last. As an instance of what is expected by collectors in the matter of condition, it may be mentioned that Thackeray's very scarce *Second Funeral of Napoleon*, 1841, which, when clean and perfect, sells for about £40, now brought £15. This was a fine and perfect copy, but the front cover and frontispiece were loose. The only comment necessary to be made is that somebody must have been reading it.

Messrs. Sotheby's sale of June 18th and two following days comprised a selection of sporting books from the library of Sir Humphrey de Trafford, a collection of early medical works, the general library of the late Mr. Francis Leven, of Surbiton, and a portion of the library of Sir Daniel Cooper, not to mention several other properties of less account. Sir Daniel Cooper had a fine series of the beautiful ornithological works of Gould. *The Birds of Australia*, with the supplement, 8 vols. and 2 vols. of text, sold for £141, *The Birds of Europe*, 5 vols., 1837, for £61 10s., *The Birds of Great Britain*, 5 vols., 1873, for £60, *The Trochilidae*, 6 vols., 1861-87, for £52, and the others for lesser amounts. The sporting books from this library were also good as well as numerous. The most notable book in this class was a fine copy of Gervais Markham's *How to Chuse, Ride, Train, and Diet both Hunting Horses and Running Horses*, 1596, 4to., £20 10s. The first edition of this book appeared in 1593, and only one copy is known (Huth Library). It is also doubtful whether more than this one copy of the edition of 1596 is known. We cannot, of course, be certain, but think it highly probable, that Sir Daniel Cooper bought it some years ago from a firm of booksellers in Coventry Street. Sir Humphrey de Trafford's sporting books were limited in number, but good of their kind. All but one were catalogued under the name of Henry Alken. Among the old English books sold on this occasion we notice a fine copy of the first edition of Sir John Suckling's *Fragmenta Aurea*, 1646, 8vo, £27 (original calf, shabby). This is, in effect, a collective edition of the author's works, or "incomparable peeces" as the title has it, though it is not complete. For instance, "The Sad One, a Tragedy," appeared for the first time in the third edition of 1658. The first edition is, however, accounted the better, as the portrait by Marshall is in its finest state,

and the inscription beneath it most legible. This commences, it will be remembered—

"Sucklin, whose numbers could invite,
Alike to wonder and delight,
And with new spirit did inspire
The Thespian Scene and Delphick Lyre."

Of late years really good copies of the *Fragmenta*, no matter to which of the early editions they belong, have become more and more difficult to meet with.

Messrs. Hodgson held two sales towards the end of June, and on the 20th a copy of *Les Œuvres de Marot*, La Haye, n.d. (but about 1712), realised £14. This was an incomplete copy of the second edition, the first having been printed at Amsterdam in 1712, and so dated on the title page. The volume sold on this occasion had but seventy-two plates, whereas complete copies of both editions have 260. The author of this work must not be confounded with Clément Marot. He was Daniel Marot, architect to William III., well known for his many fine designs of internal as well as external embellishments. The first (unauthorised) edition of Sir Thomas Browne's *Religio Medici*, 1642, 12mo, is scarce, and a copy in old calf realised £12 5s. It was not a particularly good one, or it would certainly have brought more. We notice also *Engravings from the Works of Sir Joshua Reynolds*, published by Moon, Boys, and Graves, in three folio vols., 1833-1838, £20 (a few of the 295 plates foxed), the first edition of Milton's *Paradise Regained*, with the licensed leaf and leaf of errata, 1671, 8vo, £10 (old calf), and a set of the works of Thomas Hardy in the original cloth, 39 vols., all first editions, £29. Perhaps the scarcest of all Thomas Hardy's novels is *Under the Greenwood Tree*, 2 vols., 1872; *Desperate Remedies*, 3 vols., 1871, and *Far from the Madding Crowd*, 2 vols., 1874, being also difficult to meet with.

THE dispersal of a collection of old English porcelain at Christie's rooms on the 26th dwarfed all other sales of



porcelain held during June, the items, which were generally of good quality, producing excellent prices. In fact, though the catalogue contained only 122 lots, the total for the sale amounted to only a few pounds short of £6,000.

The *clou* of the sale was a pair of old Worcester hexagonal vases and covers, finely painted with exotic birds and branches in large panels, and with flying birds in smaller panels on the shoulders and covers, the ground dark mottled blue, pencilled with sprays of flowers in gold. This pair, which measured 15 in. in height, realised £420. Many other pieces from this favourite factory made exceptionally high prices, chief amongst them being a tea service with the well-known dark blue scale pattern ground painted with exotic birds and insects, consisting of thirty-six

pieces, which made £357; another service, painted with fruit on a white ground with apple-green borders, with gilt scroll edges, marked with the Dresden crossed swords in blue, consisting of twenty-two pieces, for which £325 10s. was given; and yet another service painted with medallion views, fruit and insects in dark blue and gold borders, consisting of thirty-two pieces, which realised £215 5s. There must also be mentioned a set of three Worcester vases and one cover painted in the Oriental taste with flowers and birds, £141 15s.; two Worcester jugs, one with canary-yellow ground, painted with flowers 7½ in. high, and the other with apple green ground painted with birds and insects, slightly larger, £131 5s. and £141 15s. respectively; and a pair of Worcester vases and covers, painted with flowers and birds in the Chinese taste in scroll panels, £173 5s.

Next in importance to the Worcester porcelain in this sale ranked a fine set of three early Bow vases and covers which made £315. The centre vase is of oviform shape, and the pair of scroll outline, each vase painted with garden scenes and figures in panels on dark blue ground, enriched with gilding, and richly encrusted with coloured flowers and birds, the covers formed as bouquets of flowers, amongst which are small figures of children and birds. Another piece of Bow must be mentioned, a large écuëlle cover and stand, painted with fruit in panels, with gilt borders on a dark blue ground, for which £152 5s. was obtained.

Of the few pieces of Chelsea porcelain sold mention must be made of a pair of large oviform vases with beaker necks and white and gold scroll handles, each painted with a Teniers subject of boors, and birds on the reverse, in circular medallions on mottled dark blue ground, £294; a toilet mirror in a frame of Chelsea porcelain, on stand of the same, of scroll outline, the whole gilt with sprays of flowers and foliage, the stand fitted with three drawers with ormolu mounts, £231; and a pair of bottles with long necks, decorated with vine foliage and with Satyrs'-mask handles, £126.

If the prices obtained at the sale of the collection of old Wedgwood formed by Mr. Sigismund Moritz at Christie's on the 12th are an indication of the present demand for this famous ware, the number of collectors devoting their attention to it at present must be very small indeed. Scarcely half-a-dozen pieces made prices of any importance, and the average sum obtained was remarkably low. The chief prices obtained were £147 given for a set of three fine vases in green jasper, modelled by Hackwood, with reliefs of sacrifices, medallions, &c., and three square pedestals for same, and £54 12s., which purchased a Wedgwood and Bentley plaque, "The Marriage of Cupid and Psyche," at one time in the Holt collection. Of the déjeuner cabinet pieces none realised more than £10, the portraits in basalt and on coloured grounds made sums varying from half-a-guinea to £10, with the exception of one of Edward Bourne, modelled by Hackwood, which reached 15 gns., and the medallions and camei made equally moderate prices.

The sales of the month were brought to a close with

the dispersal of a valuable collection of furniture and china from various sources on the 29th, when a total of nearly £17,000 was obtained. Of the many fine pieces of porcelain included, none could surpass in importance a pair of campana-shaped gros-bleu Sèvres vases, richly mounted in ormolu, encircled with festoons of flowers tied by ribands and bands of honeysuckle ornament and conventional foliage, the handles formed as nymphs supporting baskets of flowers, which, after some keen bidding, was knocked down for £1,837 10s. Just preceding this lot was an old Dresden Monkey Band, comprising a conductor and sixteen other figures of monkeys in costume, playing various instruments, which was sold for £378, and a pair of old Dresden figures of a lady playing a hurdy-gurdy and a lady with a boy in harlequin costume, their robes painted with flowers in the Oriental taste, which realised £262 10s. There were also several fine examples of Chinese porcelain, notably a pair of old gourd-shaped bottles of the Kang-He period, enamelled with kyilins, £336; a pair of large famille rose vases and covers of the Kien-Lung period, enamelled with chrysanthemums and other flowers, £651; and a pair of powdered-blue vases of triple-gourd shape, each enamelled with groups of lotos, iris, and flowering cherry tree, mounted as ewers with ormolu handles, lips and plinths of the period of Louis XV., chased with foliage, £241 10s. An interesting lot, too, was a saltcellar of Henri II. ware (faïence de Saint Porchain), French work of the second quarter of the sixteenth century, in the form of a standing table saltcellar of small proportions, rectangular in its general composition, with the interlaced crescent and double D insignia of Diane-de-Poitiers upon the sides and in the bowl, which produced £304 10s., and a pair of old Worcester octagonal beakers, painted in the Oriental taste, must be mentioned, which realised £388 10s.

There only remains to be recorded a Höchst group of a girl and sleeping boy, which realised £110 5s. on the 19th, and a pair of famille rose vases and covers of the Kien-Lung period, and a pair of old Chinese figures of storks, on rockwork plinths, enamelled in natural colours, which made £210 and £283 respectively.

BUT for the sale on the 29th, the furniture sold during June would have been of little importance, but certain



items in this sale compensated in a way for a comparatively dull month. A Louis XVI. rectangular commode, executed under the influence of Weisweiler, proved to be the most notable piece, going for £2,205. With a door in the front enclosing shelves, it is composed of oak, veneered with ebony, and enriched with a large oval panel in the front of old Japanese lacquer. At the corners are terminal figures of boys supporting on their heads baskets of fruit and

In the Sale Room

flowers, of ormolu cast and chased, as are the other mounts, mouldings, and lock escutcheons. A secretaire *en suite*, of upright rectangular form, made £367 10s. There must also be noted a bonheur-du-jour table of the same period, with folding doors above and drawers below, the panels inlaid with parqueterie designs, and the doors above further enriched with two square plaques of old Sèvres porcelain, £241 10s.; a Louis XV. small oblong marqueterie table, stamped J. Dantriche, ME., inlaid with formal flowers and foliage, and the companion table, with nearly similar inlay, £367 10s. and £315 respectively; six Louis XIII. walnut wood chairs with high backs, carved with rosettes, foliage and strapwork, on cabriole legs with slightly carved stretchers, £231; and a pair of commodes of Italian marqueterie elaborately inlaid with arabesque foliage and amatory emblems, £315. Of the English furniture the chief item was a Chippendale circular mahogany table, the border carved with lattice-work and wave pattern, on rectangular pierced legs carved with lattice-work and surmounted by groups of flowers and fruit, which produced £262 10s. There were also two fine clocks in the sale, one a Louis XVI. regulator clock, the movement by Martinot, of Paris, the case of veneered oak mounted with ormolu, and the other of the Regency period, with seven dials, the movement by A. Fortier, Paris, also in a veneered oak case, which fell at £525 and £582 15s. respectively. Of items in the other sales held during the month there must be recorded a Chippendale oblong table, with open trellis-pattern gallery, on eight rectangular legs with pierced legs, £257 5s. on the 8th; and a grand piano by Erard in gilt wood case of Louis XVI. design, carved with leafage, and painted with pastoral scenes and figures by Simonet, £357.

More interesting from the sentimental than any other point of view was a set of seven oak X-shaped chairs which appeared at Christie's on the 8th. They were the original chairs of the famous club, the "Sublime Society of Beef Steaks," and included amongst them the chair bearing the Royal Arms, which was used by its quondam president, the Prince Regent, and afterwards by his brother, the Duke of Sussex. Sold by the order of the executors of the late Mr. J. Harrison Foster, brother of Birket Foster, they realised £141 15s.

PRACTICALLY all the important silver sold at Christie's during June was included in the sale held on the 28th, which comprised the collection of the late Lady Currie, the late Col. J. W. Preston, and others. As a whole, the items catalogued were of a remarkably high quality, and prices in consequence maintained a proportionately high standard. Of the



properties sold, that of the late Lady Currie was the most notable, and it was in this collection that the chief price in the sale (£850) was made. This sum was given

for an Elizabethan standing salt of bell shape, 9½ inches high, London hall mark, 1599, maker's name "E R," with a pellet below, in shaped shield, 12 oz. 10 dwt. in weight. The salt cellar is in three divisions, the uppermost forming a caster; the decoration consists of engraved bands of alternate running arabesques, laurel wreaths and pricking, these bands retaining their original gilding, while the surface between is left plain, giving a parcel-gilt effect, the whole resting on three ball feet, engraved with claws. In the same property must also be noted an Elizabethan tiger-jug, with silver-ware gilt mounts, dated 1581, which made £260; a Henry VIII. maiden-head spoon, with the London hall-mark 1532, and maker's mark V, for which £76 was given; and the following important prices at per oz.: a Charles II. small porringer, 1662, 4 oz. 2 dwt., and a porringer and cover of the same period, 23 oz. each, went for £14 an oz.; a Charles I. small two-handled cup, 3 oz. in weight, by T. Maunday, 1638, was bid up to £37 an oz.; a plain cup of the same period, 9 oz. 15 dwts., went for £7 5s. an oz.; and another nearly similar but slightly heavier, produced £11 10s. an oz. Of the other properties the chief items to be recorded are a set of five Charles I. Apostle spoons, with figures of St. Peter with a key, St. Philip with a long staff, St. John with the Cup of Sorrow, St. Matthias with an axe, and St. Andrew with a saltire cross, the nimbus of each chased with the Saint Esprit, London hall mark 1641, £185; a Norwich Elizabethan chalice of the conventional "Norwich" type, engraved, "THE . TOWNE . OF . KESWICKCE . AO. 1567," Norwich hall mark (the castle and lion), date letter C, 1567, 5 oz., £30 an oz.; a plain paten *en suite*, 5 oz. 7 dwt., and a Commonwealth plain goblet, 1655, 9 oz. 9 dwt., each £13 10s. an oz.; and a Charles II. porringer and cover, London hall mark 1660, 12 oz. 2 dwt., £14 5s. an oz.

TWO fine miniatures by Nicholas Hilliard were the most notable items in a sale of miniatures and art objects held at Christie's on the 27th. They were at one time in the collection of the last Earl of Leicester, and were given by him to Field Marshal Sir Robert Rich, from whom they have descended to the present owner. The first is a portrait of



Hilliard the Elder, in gouache on a prepared card, in which he is represented three-quarter face turned to the right, his hair and beard tinged with grey and curling; wearing a black velvet bonnet and doublet, with narrow ruff and small gold buttons; about his neck is the rich sable collar of his gown. The background, which is ultramarine, bears the following inscription in gold: "AETATIS SUAE 58 ANO. DM. 1577." The other, a portrait of Nicolas Hilliard by himself, is signed with the monogram N.H., and, dated 1577, represents the

artist three-quarter face turned to the left, with curling black hair and brown spade beard; at the back of his head he wears a black velvet bonnet, in which is an enamelled acorn badge, rich black doublet with jewelled buttons and elaborate white lace ruff, with the inscription, "ANO DM. 1577, AETATIS SUÆ 30," in gold on the ultramarine background. Each of these fine miniatures was acquired by the same purchaser, the price in each case being £1,155. In the same sale there were also a miniature by the same master of Lucy, Countess of Bedford, painted in grisaille, for which £315 was given.

Very seldom does any armour appear at Christie's, but on the 29th was sold a fine part of a suit of fluted and engraved armour, which was believed to be of German workmanship, dated 1530. It consists of the breast-plate, back-plate, closed helmet, arm pieces and gauntlets. The borders to the plates are very finely roped, and the whole is graceful in its general outline. The surface is divided by arrangements of flutings into narrow bands, which are etched with narrow scrolls, introducing on the top of the breast-plate the letters G.T., a crest, and the date 1530. The helmet is of an uncommon type, the crown piece being roped to form a double comb. The final bid was £997 10s.

BARELY a dozen important engravings appeared under the hammer at Christie's during June, only two sales being held. The first, which was held on the 12th, was notable owing to the fact that it contained a fine first state of the *Duchess of Rutland*, after Reynolds, by V. Green, which, with Fisher's plate of *Lady Elizabeth Lee*, after Reynolds, made



the high price of £714. This, however, is not a record for the first-named plate, as a fine impression a few years ago realised £1,050. There must also be mentioned a first-published state of *Mrs. Hardinge*, after Reynolds, by T. Watson, £105, and a proof, one of the first fifty, of the *Duchess of Bedford*, by S. W. Reynolds, after Hoppner, £99 15s. The other sale, held on the 27th, included *A Party Angling* and *The Angler's Repast*, in colours, by Ward and Keating, after Morland, £105; *The Countess of Harrington and Children*, by Bartolozzi, after Reynolds, also in colours, £94 10s.; and *The Seasons*, after Wheatley and Westall, by the same engraver, the set of four proofs before letters, £86 2s.

MESSRS. GLENDINING & Co. held their usual sale of coins and medals on the 29th, the collections sold includ-

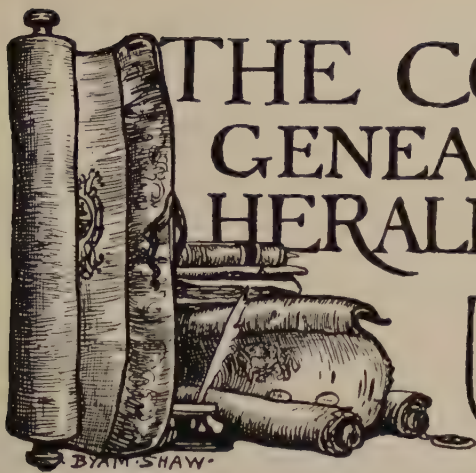


ing several rare and interesting items. The highest price obtained was for an important pair of Chinese decorations in gold and enamel first and grade badges (blue button) of the Order of the Double Dragon, presented for services during the war

between China and Japan, with Chinese Warrant and License to wear the decorations, countersigned by Queen Victoria, which realised £26. Amongst the coins the most notable items were a Worcester half-crown with mint mark a pear on the obverse, and three pears on the reverse, rudely struck as usual but very fine, which made £6 10s.; a fine specimen of the Shrewsbury crown, 1642, with plume behind the king and line below the horse, went for £3 7s. 6d.; and for a pattern sixty shillings or crown, 1716, of James VIII. (The Elder Pretender) by N. Roettier, in brilliant condition, £3 was given. The medals included two Indian medals with bars for Nagpore and Nepaul, which made £6 10s. and £6 respectively; a Peninsular medal with ten bars together with the Waterloo medal and Long Service medal, all to a Farrier-Major of the Horse Artillery, realised £14 10s.; a gold and enamel collar of the Order of the Grand Duchy of Parma, weight, 3½ oz., was knocked down for £12; and a large gold medal inscribed *Gouvernement Provisoire du District de Tientsien 1900-1902*, seven international flags enamelled in colours, presented to the Commandants of Tientsien by the Japanese Government, went for the same figure.

The sales of coins and medals held at Messrs. Sotheby, Wilkinson, & Hodge's rooms during June comprised the collection of British and Roman coins formed by an astronomer, recently deceased, which occupied eight days, producing nearly £4,000, and the collection of naval and military medals of the late Mr. J. S. Whidbourne and others, which produced nearly £1,000. The last-mentioned sale was chiefly notable for the fact that it contained two Victoria Crosses, each sold with the South African Medal, the first, awarded to Corporal William Allan, making £72, and the other, to Private F. Fitzpatrick, going for £42. There must also be noted a field-officer's gold medal and clasp for Roleia, Vimiera, Talavera, granted to a lieutenant-colonel of the 45th Foot, which was sold for £76.





THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

662 (Bath).—Edward Chamberlayne descended from an ancient Gloucestershire family, and was born at Odington in that county, 13th December, 1616. He was educated at Gloucester, became a commoner of St. Edmund's College, Oxford, in 1634, took both his degrees in arts, and was afterwards appointed Rhetoric Reader. During the civil war in England, he made a tour of Europe, and in 1658 married the only daughter of Richard Clifford, by whom he had nine children. After the Restoration he was made a fellow of the Royal Society, and in 1669 was appointed secretary to Charles, Earl of Carlisle, who was sent to Stockholm, to confer the Garter on the King of Sweden. Some few years afterwards he was chosen as tutor to Henry, Duke of Grafton, one of the natural sons of Charles II. His death took place at Chelsea, in 1703, and he was buried in a vault of the Church of that parish, where a monument was soon afterwards erected to his memory. The Latin inscription thereon informs us that he ordered some of the books he had written to be covered with wax and buried with him.

667 (Windscr).—The arms on the picture—Ermine, a lion

passant guardant gules. *Crest*: out of a ducal coronet or, a lion's head gules crowned gold—are those borne by the family of Ellis of Wyddial, Co. Herts. The family of Ellis of Airhey, Co. Flint, from whom the Wyddial house descends, is, as the Herald's Visitations prove, of great antiquity in North Wales.

673 (Paris).—Judge John Scott (1781-1850) of Virginia was the fourth son of the Rev. John Scott, of Dettingen, Prince William Co., Virginia, whose father, the Rev. James Scott, emigrated to America about 1739. James Scott, whose brother had an estate in Stafford Co., Virginia, to which he afterwards succeeded, was a younger son of the Rev. John Scott, M.A., of Dipple, Morayshire, Scotland. Some years ago, every effort was made by local research to trace the latter's place of birth and parentage without success.

679 (London).—Nicholas Wotton, at the same time Dean of Canterbury and of York, was the fourth son of Sir Robert Wotton, of Boughton Malherb, Kent, by Anne, his wife, sister and heir of Sir Edward Belknap, Comptroller of Calais. He was employed by Henry VIII. in several important embassies to both Charles V. and Francis I. He was appointed a Privy Councillor about 1545 and was one of the sixteen "overseers" of the King's will. In the following reign he held the office of Principal Secretary for a short period and on the accession of Elizabeth to the throne, was offered the Archbishopric of Canterbury, which he refused. He died, unmarried, 25th January, 1566, aged about 70, and was buried in Canterbury Cathedral.

685 (New York).—General Washington used the same arms as those borne by the family of Washington, of Sulgrave, viz. :—Argent two bars gules in chief, three mullets of the second. *Crest*: a raven with wings endoised proper issuing out of a ducal coronet or. Soon after Washington became President of the Republic, an interesting correspondence took place between him and Sir Isaac Heard, Garter King of Arms, on the subject of his pedigree, which brought to light many facts concerning the genealogical history of his family.

687 (Chicago).—It was from his mother, Catherine, daughter and heir of Thomas, Lord Colepepper, that Thomas, sixth Baron Fairfax, inherited the tract of land in Virginia called Northern Neck, comprised within the boundaries of the rivers Potomac and Rappahannock, containing over five and a half million acres. This peer gave up his estates in England to his brother, Robert, afterwards 7th Baron Fairfax, and settled in Virginia, where he spent the rest of his life. He was famous for lavish hospitality and magnificence of living. He died, unmarried, 9th December, 1781.

693 (Henley).—Sir William Temple, Knt., was a man of considerable distinction in the reign of Queen Elizabeth, being much esteemed for learning and ability. Upon the tragical death of the unfortunate Earl of Essex, to whom he had been secretary, he went over to Ireland and was appointed Provost of Trinity College, which University he represented in the Parliament of 1613. He was knighted by the Lord Deputy St. John and appointed one of the Masters in Chancery in 1622. By his wife, Martha, daughter of Robert Harrison, he had two sons, the elder of whom, John, rose to great eminence, and filled for a long series of years high and confidential offices in the Government of Ireland.

ANSWERS TO CORRESPONDENTS

For conditions, see Enquiry Coupon.

Answer to Query.—Blind Beggar of Bethnal Green.—7244 (Banbury).—For information regarding this, we should advise you to consult Brewer's *Dictionary of Phrase and Fable*, also Percy's *Reliques*.

Books.—The Stafford Gallery, 1818.—6,932 (Royston).—This work is only worth £2 to £3, and your ten volumes of the *Art Journal* would not realise more than a few shillings a volume.

Gerarde's Herbal.—7,184 (Chiswick).—Absolutely perfect copies of the 1597 edition are rarely met with. A fine copy, lacking one leaf, realised £48 10s. recently.

Bible.—7,252 (Grimsbly).—It is impossible to value it without knowing its condition.

Shakespeare.—7,254 (Chester).—As you apparently only possess one volume of the 1709 edition of Shakespeare's works it is of little value.

David Copperfield.—7,273 (Clapham).—The value of a first edition is only £1 or so.

Catalogue, etc.—7,292 (Twickenham).—Your copy of the *Strawberry Hill Sale Catalogue*, if priced, is about 10s. *Hood's Whims and Oddities* is worth £1 or so.

Grandison.—7,332 (Briton Ferry).—The 1754 edition of the *History of Sir Charles Grandison* is worth about £2 10s.

Veterinary.—7,353 (Leeds).—You omit to give the titles of your early Veterinary books.

Tristram Shandy.—7,363 (Cardiff).—The value of your small edition of this work is not great.

Lytton.—7,397 (Holloway).—Your Tauchnitz edition of Lytton's works is of small value.

List.—7,408 (Manchester).—Your list of books contains nothing of much importance.

Vols. of Engravings.—7,444 (Southampton).—It is impossible to value your book of engravings without seeing it.

Shakespeare.—7,462 (Levenshulme).—Your 1770 edition of Shakespeare's works is worth a few pounds if as described.

Shakespeare.—7,468 (Birmingham).—The value of your small edition of Shakespeare's works is small.

Military.—7,503 (Lisbon).—Your series of eighteenth century military books should be of some value.

MS.—7,514 (Felton Park).—It is impossible to value your manuscript without seeing it.

The Secret History of the Courts of England.—7,529 (Ryde).—As your copy is incomplete it is of little value. Perfect, it should be worth about £2.

"Coke upon Littleton."—7,556 (Halstead).—Your edition of this book is only worth £1 or so in the condition described.

Letters of a Turkish Spy.—7,572 (Treorchy).—Your odd volume of this work has little value.

History of Rome, 1792.—7,582 (Stepney).—This edition is of little value.

Dickens.—7,585 (Sydenham).—Your second edition of *Sketches by Boz*, in the condition described, is not of much value.

Pickwick Papers, 1837.—7,586 (Kensington).—The value of this runs into a few pounds.

Clarke's Life of Nelson.—7,587 (Southfields).—This is not of much value.

Theobald's Shakespeare.—7,590 (Carlisle).—The value of this book is small.

The Beauties of England and Wales.—7,591 (Grant-ham).—Complete, this work is worth several pounds.

Valentine Vox, 1844.—7,629 (Wimbledon).—Value about 30s.

Testament.—7,637 (Kensington).—Send your Testament for inspection.

Illustrations.—7,659 (Liverpool).—Your Pickwick illustrations possess some value. Send for inspection.

Reprint.—7,685 (Manchester).—It is impossible to tell whether your book is a reprint without seeing it.

List.—7,707 (Whitchurch).—Though the books on your list are interesting, they do not possess much value.

Josephus.—7,710 (Bilston).—Few editions of Josephus possess much value. What is the date of yours?

List.—7,711 (Bolton).—*Shakespeare's Heroines* is worth about £1, and the value of your other books does not exceed this sum.

Vol. of Prints.—7,772 (Bath).—It is impossible to value your book of prints without seeing it.

MSS.—7,917 (Cawnpore).—The manuscripts described would undoubtedly find a market in England.

London Directory.—7,920 (Sprindale). Your early *London Directory* should be worth 10s.

Clocks.—**Directoire.**—6,955 (Bruxelles).—The clock of which you send us photograph is not an attractive looking piece, and we do not think you would find a purchaser in this country willing to give anything like the price you mention.

Furniture.—To distinguish various woods in furniture.—7,570 (Thirsk).—Experience only is the method of distinguishing various woods. We do not know of any book on the subject. Antique furniture is divided into three ages—The Age of Oak; The Age of Walnut; The Age of Mahogany. Elm, sycamore, holly, and satinwood were also used in the 18th century. Your best plan would be to obtain small samples of these various woods, polished, and compare them with the specimen of furniture you wish to identify.

Chippendale.—7,283 (Rostrevor).—From the photograph your chairs have a very genuine appearance, and are probably accurately described as of the Chippendale period. In all likelihood, however, they are made of mahogany, not walnut. For a set of six occasional and two armchairs, one would have to pay about 80 to 100 gns. We should advise you to have the chairs examined by our expert before disposing of them.

Chairs.—7,371 (Bishop Auckland).—Respecting the photograph of chairs you send us, No. 1 and 2 are old English chairs of the 18th century. The two in elm are worth about 2 gns. each, and the elbow chair in elm about 50s. The three cane chairs in photograph, No. 3, are in the style of Sheraton, but made in the early part of the 19th century. Unless in first-rate condition and decorated, we do not consider that they would fetch more than 1 guinea apiece.

Chinese Pattern Chippendale.—7,089 (Llandovery).—Your chairs are Chinese pattern of the Chippendale period, and if old and in good condition, worth from 8 to 10 gns. each. As, however, they are apparently patched, the value is less. The front legs should not be clubbed like the back ones.

Mahogany Secrétaire.—7,404 (Barons Court Road, W.).—Your photograph shows an old English mahogany secrétaire, of the late 18th or early 19th centuries. It appears to be exceedingly well made, and if the brasses are original, it should be worth from 15 to 20 guineas.

Rosewood Chairs.—7,285 (Parkstone).—The two chairs of which you send us photograph, belong to the early 19th century. They are evidently of rosewood, inlaid in brass, and have not yet acquired an interest for collectors which would give them more than a nominal value.

Walnut Chest.—7,559 (Birmingham).—Our expert considers that you should ask about £20 to £30 for your walnut chest with original brasses of the Queen Anne period. A great deal depends, however, upon its condition.

Musical Instruments.—Violin.—7,291 (Mansfield).—As Stradivari was buried in 1737, it is very unlikely that your violin, dated 1754, can be by him. Owing to this master's great fame, which was apparent even in his lifetime, there have been many copyists of his Violins, one maker alone being known to have made 3,000 of them.

Objets d'Art.—Bronze Mortar and Venetian Mirror.—7,494 (Smyrna).—You do not give sufficient particulars about your bronze mortar to enable us to make a proper valuation. The work might be of the 15th century, or as late as the 17th, and similarly the decoration might be very fine or coarse. In short, the article must be seen to be valued, but it is the kind of thing which would interest collectors. With regard to the Venetian looking glass, again, the description is not enough. Could you let us have a photograph?

Terra Cotta Group.—7,025 (Antrim).—From your particulars this is modern, of no interest to a collector.

Pictures.—Gainsborough's "Miss Lindley."—6,997 (Pau).—There is a small canvas at Knoke, the seat of Lord Sackville, of Miss Lindley and her brother, which is regarded as one of Gainsborough's most characteristic portraits.

"The Jealous Wife," by David Teniers.—7,090 (Preston).—Teniers has suffered as much as any artist at the hands of the copyist, but if yours is a genuine picture it will have considerable value.



I. THE ANTIQUE SECTION

ALTHOUGH the readers of *THE CONNOISSEUR* are primarily concerned with antiques and various classes of bric-à-brac, the more modern phases and developments of the furnishing and decorative arts, and the reproduction of fine old examples, cannot be outside the scope of their interest. For this reason it is deemed appropriate to devote a few pages of this magazine to the remarkable new Palace of Applied Art, near Oxford Circus, which Waring and Gillow opened in June last, and which at once created a vogue and exercised a far-flung influence. But in this review the antique interest naturally comes first. There is a stately and richly-decorated Georgian gallery, for instance, devoted to an exhibition of Italian art and containing many fine examples of old furniture, tapestries, etc. This alone would make the "New Waring's" a place

of entrancing interest from the connoisseur's point of view, and it may be as well to refer at once to its exceptionally interesting character. Unlike the usual showrooms of large business houses, this collection represents such beautiful and rare specimens as can only be paralleled in the great art galleries of the world. Here are gathered together beautiful and unique works of art which have been removed from the Cathedrals and Historical Palaces of Italy. Some of the finest specimens of the art of the Italian Renaissance are on view, and the collection is so representative and of such intrinsic value that it must surely satisfy the most exacting connoisseur.

A tour of inspection makes one realise how



OLD ROSE POINT-LACE FLOUNCE AT WARING'S

HIGHBACKED CHAIR IN OLD RENAISSANCE TAPESTRY AT WARING'S



THE GEORGIAN GALLERY AT WARING'S WITH ITALIAN OBJETS D'ART

much one is indebted to modern enterprise for bringing these hitherto almost unattainable works of art within reach of the art collector or of the zealous art student. For a morning spent in the Exhibition Galleries at Waring's proves that, instead of being obliged to travel to distant countries in search of art treasures, we have only to wend our way to Oxford Street to find that the treasures are there awaiting us. The furniture, old tapestries, marble objects, bronzes and ornaments, old porcelain, embroideries and textiles, lace, and the fine collection of pictures by old masters would be booty, indeed, for the



DOORWAY IN THE GEORGIAN GALLERY

great galleries of the world. The furniture, which is most representative, includes splendid specimens of Renaissance carved tables, beautifully-carved and decorated chairs of walnut and oak, a handsome old Majjiolanus inlaid bureau, besides mirrors, pedestals, coffers, etc. The tapestries and hangings are another important branch of the collection. There are specimens of the exquisite embroideries of the sixteenth and seventeenth centuries, Florentine curtains of old red damask with elaborate gold and silver appliqué embroidery, Venetian portières of red brocatelle, Genoese hangings of red cut velvet and

The Connoisseur at Waring's



A JEWELLED CATHEDRAL ALTAR FRONTAL AT WARING'S

unique Renaissance hangings with gorgeous embroideries on velvet and satin. These tapestries, which formerly decorated palaces, are now obtainable to adorn the modern home. On the walls there are pictures by Paul Veronese, Bronzino, Giorgione, Guercino, Guido, and many artists of the Venetian school. Owing to the endeavours of Messrs. Waring, who have been successful in bringing these treasures to England—a

task by no means easy owing to the stringent measures adopted by the Italian authorities concerning the release of such objects from the country—the public are now able to make these works of art their own.

One of our illustrations represents a seventeenth-century altar frontal, embroidered and embellished with pearls and precious stones, worked by Sisters of the Church, and representing scenes in the life of St. Francis of Assisi, founder of the Franciscans.

It is a wonderful piece of needlework. On the top and sides of the frontal are borders of silver embroidery, with scrolls of gold with jewelled flowers, the bottom being embellished with gold fringe. The practical influence of this Exhibition of fine Italian art on Waring's studio of design cannot possibly be overrated. But a fact which concerns the public more especially is the remarkable cheapness of these rare antiques. Waring's, instead of asking the extravagant prices generally demanded for such goods, are content with the ordinary commercial profit, so that the opportunity of picking up bargains which will prove to be a splendid investment in the future is one that rarely occurs.



OLD MAJGIOLANUS INLAID BUREAU AT WARING'S

II. THE MODERN BUSINESS.

But the permanent interest of this great Waring enterprise lies in other directions. The keynote of its success is its vivid modernity. It is, above all things, a twentieth-century enterprise, with all of the vigour, excellence, experience and organisation which the term "twentieth century" connotes. It

is responsible for a good deal of "shoddy" and scamped work—bad materials and worse craftsmanship.

"Waring's" aim has been to add to their other qualities the inestimable quality of good work; and this combination of well-designed and well-made articles with prices usually ticketed on



WARING'S NEW GALLERIES NEAR OXFORD CIRCUS

combines with a direct appeal to popular suffrages the distinction of an artistic *cachet*. It has achieved the unique feat of bidding for the economical customer, while at the same time educating him to the best decorative ideals. And there is yet something else. The twentieth century is responsible for pace in business, for competitive prices, for the popularising of art knowledge and the diffusion of good taste in the home; but it is also largely re-

sponsible for a good deal of "shoddy" and scamped work—bad materials and worse craftsmanship. as a unique undertaking stamped the New Waring's as a unique undertaking with a vista of great possibilities ahead of it, as well as a record of splendid achievements behind.

For Waring and Gillow have the somewhat rare advantage of uniting the enterprise of modern methods, and the resources of modern machinery, with what one may venture to call a splendid ancestry.

The Connoisseur at Waring's

Gillow is a time-honoured name in the furniture world. It was a famous name in the eighteenth century, and its history is a history of the work of great designers associated with almost equally great craftsmen. Chippendale, Sheraton, Hepplewhite, Ince and the brothers Adam designed for Gillow's, whose furniture was in high repute not only for its fine sense of form and proportion, but also for the splendid quality of its workmanship. These qualities are preserved and continued in the

their decorative charm, a hundred-and-fifty beautiful specimen rooms in every recognised style, each one an exquisite *ensemble* of colour and an example of perfect taste, a range of completely furnished houses at inclusive prices, and through all and over all there run the predominating notes of refinement and economy.

One must touch briefly on the many points of interest of this vast exhibition, otherwise the space at disposal would be exhausted with but half the



THE ENTRANCE HALL AT WARING'S

Waring's of to-day. The old traditions are still the ruling principle of their vigorous and progressive life. The new galleries are a magnificent illustration of supreme skill in decoration, of perfect knowledge of the different styles, and of refined artistic treatment and sound manufacture. To see them is a liberal education. There are delightful reproductions of old models, faithful copies of historic rooms, the very newest stock in the world of articles for house equipment, spacious showrooms unequalled for

story told. Neither verbal description nor photographic illustration can do anything like adequate justice to the principal showrooms. The Linen Room, in the Colonial Adams style, with its dull mahogany columns and gilt ornament, its beautiful balcony, and its delicately modelled ceiling, is a work of art such as has never been previously devoted to a strictly commercial purpose. There is the aforementioned Georgian Gallery for antiques, rich in its high relief panelled ceiling and its beautiful

The Connoisseur

carved doorways. But perhaps the most notable feature is the noble Rotunda, also in the Georgian style, approached through a spacious and beautifully decorated Entrance Hall. This Rotunda is one of the sights of London. It is in reality a vast and lofty lounge, of which visitors to the Galleries can make a rendezvous when on their West End shopping excursions. Architecturally and decoratively it commands instant admiration, impresses by its size, delights by its beauty, and interests by its novelty. Palms and exotic flowers give additional charm to the scene; rare Persian rugs help to decorate the walls; show-cases containing choice pieces of silver and china captivate the visitor; in short, there is nothing like it in

any business house either in Europe or America—it is the centre of interest, the pivot of the whole building, the distinctive keynote of the varied and unique exhibits in which the “New Waring’s” abounds.

One of our views shows an antique house of the Queen Anne period, which has been reconstructed in the Galleries on the model of a residence of the great Duke of Marlborough, with its fine panelling and balustrading and a painted ceiling, said to have been the work of Sir James Thornhill. This is an interesting example, regarded either historically or practically, for the Queen Anne treatment might be advantageously applied to a country house in the present day.



THE ROTUNDA AT WARING'S

The Connoisseur at Waring's



THE QUEEN ANNE ROOM AT WARING'S

But the main interest to those about to furnish naturally lies in the model houses and specimen



PORCH OF WARING'S £200 HOUSE

rooms; and, speaking generally, one has to note with wonderment the value one can get for one's money. Here every article is marked in plain figures and a single piece or a houseful can be obtained at precisely the sum which the customer is disposed to spend. This applies equally to a Regency salon or to a parlour for a week-end cottage. And everything is guaranteed. If, on second consideration, the customer does not care for his purchase it can be exchanged or the money will be returned. This is without doubt the surest proof of sincerity of purpose that a manufacturer can give. Moreover, it is an indirect proof of genuinely good work. No merchant or director of a trading company would make such an offer unless he had a supreme degree of confidence in the quality of his merchandise. Waring's can guarantee their productions because they know by long experience what are the qualities and the

The Connoisseur

methods that make for durability and wear.

Now, a great place like this teaches us some lessons. When the novelty of a blaze of commercial triumph has somewhat abated the practical results may be reckoned up. One of these is the public recognition of the Waring cult. Evidently, a revolution has been set going with regard to the treatment of the home, not only in England but in every part of the civilised world. The artistic home has become at last an accepted necessity. Waring's have shown us how even a cottage may be made artistic at a very modest outlay, and even the wealthy



INEXPENSIVE MORNING ROOM AT WARING'S

readers of THE CONNOISSEUR do not disdain the charms of a week-end cottage. Waring's have demonstrated that taste and economy may go hand in hand, that pretty decoration need not be costly, and that well-designed and substantial furniture may be procured as cheaply as badly-designed furniture. This is something more than a business success, it is an educational achievement. There is no longer any excuse for the banality and ugliness of average house furnishings. Waring's have been preaching the gospel of form and colour, of curve and proportion, of harmony and comfort during several



ONE OF THE CHINA ROOMS AT WARING'S

The Connoisseur at Waring's

years; but it needed the opening of their great new building—a magnificent treasure-house of practical examples—to arouse popular enthusiasm and stimulate a popular application of their principles. To-day the world is a more artistic world for their influence, our homes will be in better taste, the humblest among us will have a pretty, attractive and elevating environment.

The second lesson which the New Waring's teaches is that everything in the household equipment, down to the smallest detail, repays the clever designer for his thought and trouble. There is no reason why cheap dinner plates and cups and saucers should not be beautiful; why, in fact, there



ENGLISH STUDY AT WARING'S



THE LINEN ROOM AT WARING'S



LOUIS SEIZE SALON AT WARING'S



PARLOUR OF WARING'S £100 COTTAGE

should not be grace of form and delicacy of colour in the meanest household article. Art and utility are henceforth wedded in the service of the house; and when one considers the extent of the ground which Waring's cover, one begins to realise what this means to the young generation growing up under such influences. For it may be mentioned here that although furniture, decoration, upholstery and carpets remain the leading departments of the business, there are departments assigned to china, glass, plate, cutlery, clocks, ornaments, paintings, engravings, statuary, turnery, wicker ware, ironmongery, pianos and other musical instruments, oriental goods, baths, electric

The Connoisseur at Waring's



A MODERN DINING-ROOM
AT WARING'S

and gas fittings, sanitary fittings, games, kitchen utensils, lamps, leather goods, linoleums, trunks and travelling bags, brushes, books and stationery, etc. It is a vast collection of everything wanted in the equipment of the modern house—a collection characterised everywhere by rare discrimination, fine skill both in design and execution, soundness of quality and exceptional value, even in this age of bargains and bargain-hunters.

The main principle underlying the whole gigantic enterprise is that the goods are worth the money. Everything is marked in plain figures, and the quality is guaranteed with the practical undertaking to exchange articles if the customer desires it. The remarkable cheapness of every thing prompts the question, How is it done? The answer is, By skilful organisation and by a wonderfully complete system of

up-to-date manufacturing resources. Cheap production permits of cheap sales; and everything at Waring's is consequently priced at much lower figures than one has ever been accustomed to associate with articles of beautiful design and thoroughly sound construction. The building and its contents are a revelation. They are more than a revelation; they are a revolution.

A brilliant future for this great enterprise may be regarded as already assured. The opening week was of course somewhat in the nature of an experiment, and although it was altogether unique and



ELIZABETHAN DRAWING-ROOM AT WARING'S (*Grand Prix at Paris*)

The Connoisseur

phenomenal in its character, it remained to be seen to what extent a free exhibition, with all sales prohibited, would be followed by active business. Happily there need be no doubt on this point. The same interest which inspired fashionable crowds to wait for hours in a hot sun for their turn of admission, has been exhibited in securing some of the really remarkable bargains in the numerous departments. All day long there is a constant flow of purchasers. It seems to have suddenly dawned upon the public that the old days of tasteless homes have gone for ever, that it behoves everyone to put into practice the lessons of artistic comfort which Waring's have



HALL OF WARING'S £500 HOUSE



ELIZABETHAN BILLIARD ROOM AT WARING'S

The Connoisseur at Waring's



LOUIS SEIZE BEDROOM AT WARING'S

assiduously taught. It may be said, therefore, without exaggeration that Waring's have

entered, with a note of triumph, upon a new stage in their wonderful career. Nothing more remarkable in the way of rapid commercial development than the history of this Company has been seen in our time. It is only about ten years ago that the firm of S. J. Waring & Sons, previously restricted to Liverpool, opened a comparatively small branch in London. Before very long the older houses discovered that they had a new force and formidable rival to reckon with. Important contracts were captured, royal patronage was secured, and the name of Waring began to loom with ever-increasing prominence

upon the furniture world. The secret of this success was in effect the same that has made the



THE KNOLE GALLERY AT WARING'S *(Grand Prix at Paris)*



THE ROSE ARCADE AT WARING'S

new building in Oxford Street talked of all over the civilised world. Decorative art had once more become a real and vital thing. The age was ready to be emancipated from the dominion of Victorian ugliness, to welcome a return to the old principles of form and proportion, and to accept the newer theories with regard to harmonies of colour. Every fresh contract carried out by Waring's added to their reputation. The amalgamation with Gillow's brought to the firm the historical prestige of a time-honoured business which had played well its part in the eighteenth



A FRENCH REGENCY ANTE-ROOM AT WARING'S

century in the production of splendid manufacture and high-class design. And now the wave of progress has carried the Waring & Gillow combination to a still higher point. The new building not only emphasises all that has gone before, but promises to illuminate with its distinction and charm the house equipment of the twentieth century. Waring's have put to a practical proof the oft-repeated statement that art and economy are not contradictory terms. They have shown by their beautiful designs in cheap furniture and fabrics—

The Connoisseur at Waring's



A FRENCH REGENCY SALON AT WARING'S

in low-priced wall-papers and carpets—that it is possible to have a really beautiful little home at a very moderate cost. Now, they have extended the same principle to their many new departments. They have combined good work with good design, and full value for money with both. Those who require elaborate rooms and magnificent decoration, priceless Persian rugs and splendid antique tapestries, the richness of the French styles and the glories of costly brocades, can have their wants ministered to at the New Waring's. There are specimen rooms which have cost £10,000 each to furnish. But the popular interest of the place lies, undoubtedly, in the universality and comprehensiveness of its catering.



DRAWING-ROOM IN 16TH CENTURY STYLE AT WARING'S



A DUTCH DRAWING-ROOM AT WARING'S

The middle-class rooms will appeal to a large and appreciative public. And if the examples of complete furnishing so bountifully supplied do not fill the exact want, there are vast show-rooms full of furniture of every class and degree, beautiful galleries devoted to pianofortes, to china and glass, to Oriental and English carpets, to plated goods, to fancy goods, to Eastern wares, and, in fact, to everything likely to be wanted in the modern home. In short, artistic furnishing has been made an easy thing for the future. All the old trouble of selecting one's chattels piece by piece and laboriously trying the effect of one beside the other has been lessened, if it has not altogether disappeared, as a result of the advantages offered by Waring's model schemes. There are certainly no such showrooms in the world. The noble exterior is itself a great and imposing feature in Oxford Street, dwarfing all other buildings and standing out a fine example of the best street architecture. The Press has been un-

nimous in its praise of the unparalleled venture. There has not been a discordant note. The papers have vied with each other in laudatory notices. A few examples of these encomiums may be quoted. *Truth* said "On every floor great galleries stretch away to right and left, with an effect of inexhaustible extent." The *Daily Express* called the New Galleries "the ninth wonder of the world . . . on the five continents of the globe there is nothing like them." The *Daily Telegraph* said the building is "a palace of shopping that marks a new stage in the development of luxury in buying and selling." *Le Financier* said "There is only one word and that is prodigious." The *Tribune* wrote of Waring's

as "the most wonderful store in England." The *Sporting and Dramatic* said "it is, beyond words, beautiful," and the *Tatler* spoke of it as "irresistibly attractive." These are samples of some six hundred complimentary comments all pitched in the same enthusiastic key. No greater commercial undertaking has ever been started in London or heralded with such a chorus of delight.



THE CROWD AT WARING'S DURING THE OPENING WEEK

To COLLECTORS, LIBRARIANS, ART DEALERS, etc.

"THE CONNOISSEUR" SPECIAL INDEX
TO THE FIRST 12 VOLUMES.
SEPTEMBER, 1901, TO AUGUST, 1905.

Price 20/-

- - - -

Price 20/-

Owing to the great demand for this Index it has been decided to reprint a second edition as and when required. It consists of 109 pages and includes upwards of seventy thousand references, and as a work of reference it is invaluable to all subscribers of "The Connoisseur" who are interested in the following subjects:

Armour; Autographs; Books; Brass, Bronze, Iron and Metal Work; Engravings; Furniture; Glass; Gold, Silver, and Plated Ware; Heraldry; Jewellery; Ivory; Lace; Coins and Medals; Miniatures; Musical Instruments; Pewter; Pictures; Pottery, Porcelain, and China; Sculpture; Postage Stamps; Tapestry; etc.

The Index is of a uniform size to "The Connoisseur" Magazine.

**ALL THOSE WHO INTIMATED THEIR DESIRE TO
SUBSCRIBE BEFORE PUBLICATION MAY RECEIVE
THEIR COPY UPON FORWARDING THE SUB-
SCRIPTION PRICE OF 10/-.**

The price is £1, as previously announced.

It can be obtained through any Bookseller or Newsagent, or direct from the Publisher.

Index Department, 2, Carmelite House, London, E.C.

BY APPOINTMENT TO

H.M. KING EDWARD VII.

FRENCH NATURAL SPARKLING TABLE WATER

perrier

THE IDEAL DRINKING WATER

FOR USE IN

THE HOMES OF GREAT BRITAIN

Every Bottle is filled at the Spring in the South of France,
and contains only its NATURAL gas.

For Particulars address

PERRIER (Dept. C), 45 & 47, Wigmore Street, London, W.

PRINTED FOR THE PROPRIETORS, OTTO LIMITED, 95, TEMPLE CHAMBERS, TEMPLE AVENUE, E.C.,
BY BEMROSE & SONS LIMITED, 4, SNOW HILL, LONDON, E.C.; AND DERBY;
AND PUBLISHED BY OTTO LIMITED, AT CARMELITE HOUSE, CARMELITE STREET, LONDON, E.C.